No. 19 July 1-15 1982 60p

FORTNIGHTLY

KERRANG!

Britain's loudest rock mag!

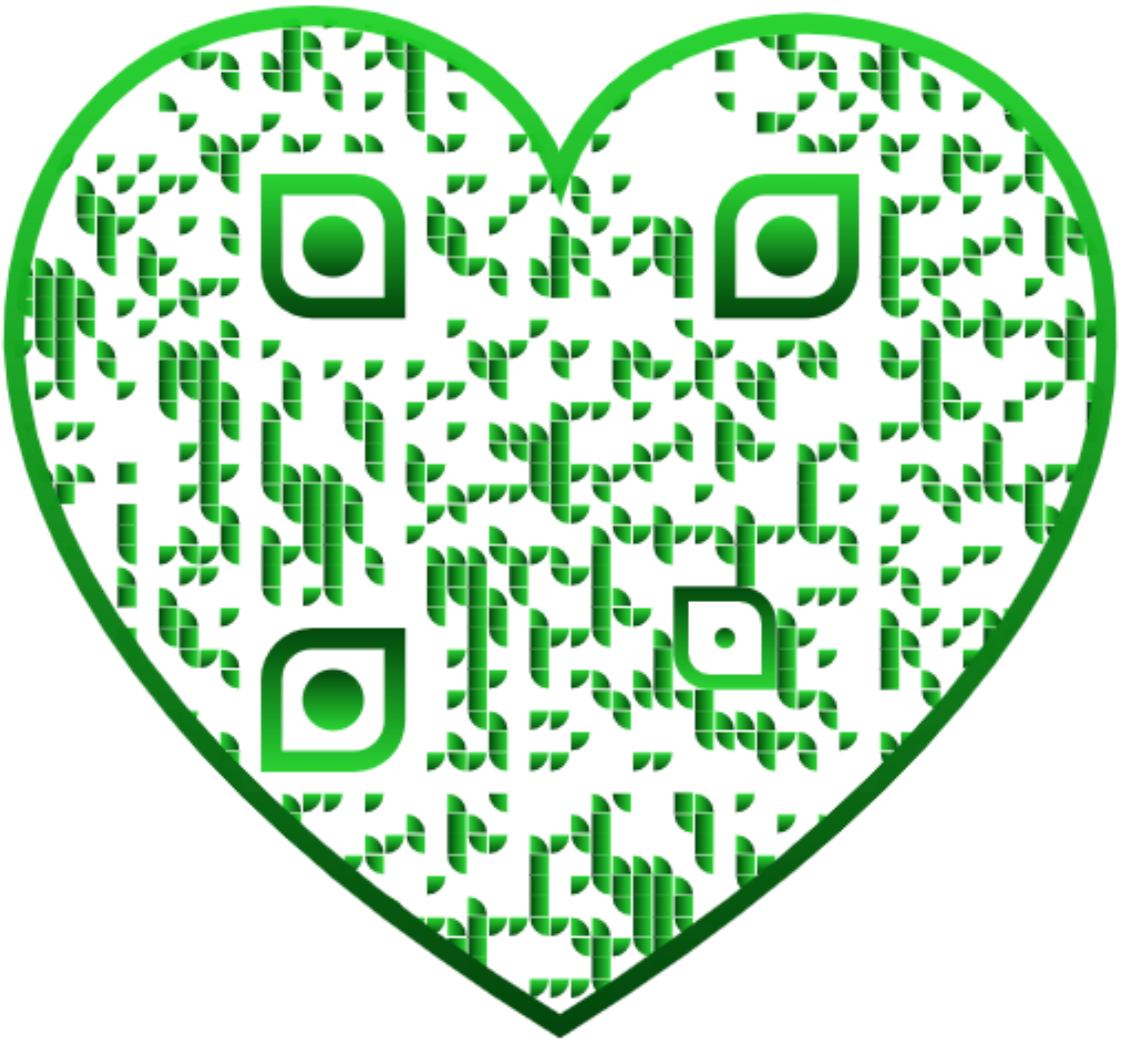
ZZ TOP!

BRIAN MAY!
RAVEN!
VENOM!
BUDGIE!
MARILLION!
BOC!
BILLY SQUIER!
JON LORD!
Y&T!

NAZARETH!
GOLDEN EARRING!
JIMI HENDRIX!
MSG!

WIN! Robert Plant's mike!

PIC: ROSS HALFIN



KERRANG!

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MAYHEM!

THOSE OF you with elephantine memories may well know of **Stray**, the legendary early seventies UK metal band. They are, in fact, still together and hope to sign with Heavy Metal Records shortly.

THE KERRANG! office recently heard a rumour that Southern boogieteers **Molly Hatcher** have split up. We'll wait and see . . .

THOSE of you who remember that magnificent New York Metal band **Starz** may be interested to hear that their esrtwhile guitarist Ritchie Ranno has finally obtained a recording deal for his latest outfit, **Hellcats.** The band have signed with Radio Records, a small American label and an album should be released shortly.

MOTLEY CRUE, those loveable longhairs from California, have finally signed a major deal with Elektra Asylum. It's rumoured that the Crue will be re-releasing their debut album, 'Too Fast For Love' on their new label but they'll most likely re-record certain parts of the disc, which has now sold in excess of 15,000 copies worldwide.

STRANGE goings on during **.38 Special's** latest tour of America it seems. First of all the band were shocked by an outbreak of fire in one of their hotels! Undeterred, the .38ers continued to give rebel rousin' performances, until vocalist Ronnie Van Zant made one leap too many in Indianapolis and badly twisted his ankle, leaving him plastered (leg-wise) for five days!

These Southern boys are tough, however, so expect to see them on a tour of British halls around September.

MIAMI ROXX!

THE HARD rock scene in Miami would appear to be booming at present. **Judas Priest** have just completed their new LP at Bayshore Studios while **Pat Travers** and his band are hard at work on a fresh platter. There also seems to be some good local bands in the area, one of whom is **Roxx.** This five-piece metal combo were spotted by Priest's **Rob Halford** one night and he subsequently joined them on stage to perform a couple of JP standards.

A few days later Roxx invited the studded one to join them on stage at a forthcoming gig at the Agora theatre. Rob agreed, but it wasn't long before the media heard about the proposed 'jam' and TV cameras were down on the night to film the event. Halford sang five numbers with the lads, including 'Hell Bent For Leather' and 'Diamonds And Rust', but assures British fans that he's not quitting Priest! Incidentally, Roxx gave Kerrang! a tape of their own material which turned out to be most impressive . . . we'll keep you informed.

Roxx (top) Rob Halford (inset)

ALTHOUGH no official word has been given regarding the line-up of acts at this year's Reading Festival, news has been coming through of bands who are expected to make an appearance. Headliners for Friday, Saturday and Sunday would seem to be **Budgie,** (co-headlining with **Y&T** and **Trust**) **Iron Maiden** and **MSG** respectively. Other acts due to appear are **Blackfoot, Joan Jett, Baron Rojo, Marillion, Ore, S.O.S., Gary Moore, The Rods, Spider, Cheater, Bow Wow, Tank, Tygers Of Pan Tang, Praying Mantis, Rock Goddess, Stampede and Chinatown.**

FOLLOWING the Aucoin Management empire's split with the mighty **Kiss,** the former are attempting to rebuild their world with **Manowar,** a band signed to Liberty in the States. Ross-The-Boss, legendary guitarist from the **Dictators** and **Shakin' Street** is the driving force behind the band whose debut album 'Battle Hymns', features the equally legendary Orson Welles narrating a 'death and destruction' tale during 'Dark Avenger'. The album is due for release in Britain on Capitol in August, so get your crosses and speakers at the ready!

ONCE AGAIN in New York, Kerrang! encountered **Aerosmith's Steven Tyler.** In a mad panic to make a dentist's appointment and armed with a lampshade (!?!) he revealed that the band's eagerly awaited new LP is now practically finished and set for release within the next few months.

More Mayhem P.9

TOUR NEWS! TOUR NEWS! TOUR NEWS!

S.O.S. (featuring Bernie Marsden) and Samson (recently signed to Polydor) will be going out on the road in July. Marsden, newly departed from Whitesnake, has lost no time in putting his new band together. The line-up is ex-Pat Travers drummer Clive Edwards, bassist Steve Cherry, formerly of Straight Eight and vocalist Tommy Jackson, previously with Turbo, as well as Marsden himself. The tour will run on a co-headlining basis and the dates are: Chippenham Rock Theatre July 13, Cardiff Top Rank 14, Colwyn Bay Pier 16, Southport Floral Hall 17, Gravesend Woodville Halls 18, Nottingham Rock City 20, Dunstable Queensway Hall 21 and Newcastle Mayfair 23. Special guests on the tour will be Angelwitch.

In addition, Samson and S.O.S. will play the Mildenhall Rock Festival on July 24 and London fans will be able to see both bands headline the Marquee on different nights. S.O.S. will play on July 15 and 22, and Samson on July 11 and 26. Further July dates are still being finalised.

On the recording front, S.O.S. are preparing tracks for their debut album, while Samson have a monster, 20 minute EP ready for release. It should be in the shops in time for the tour.

AC DC, possibly the biggest grossing Rock band in the world, return to Britain in the autumn for their first tour in two years. The dates are Birmingham National Exhibition Centre September 29-30, Manchester Apollo October 3, Newcastle City Hall 4-6, Glasgow Apollo 8-9, Edinburgh Playhouse 10-11 and London Wembley Arena 18-19. Tickets for Manchester, Newcastle, Glasgow and Edinburgh are priced at £6 and £5 (plus £4 for Glasgow) and are on sale from the respective box offices. Tickets for Birmingham cost £6.30 and £5.30 (including a 30p booking fee) and can be obtained by post from NEC (AC DC) Ltd, NEC Box Office, Birmingham B40 INT (make your cheques and postal orders payable to them). Tickets are also available from Brimingham Cyclops, Manchester Barry Ancill Ticket Agency and Stoke Mike Lloyd Music. The tickets for Wembley also cost £6.30 and £5.30 and are available by post from MCP Ltd PO Box 77, London SW4 9LH. (Again, cheques and postal orders should be made payable to them). Allow a minimum of three weeks for postal applications and enclose a stamped

Tour News continues P.9

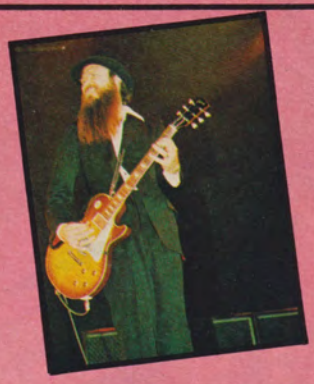
From an unknown land and through distant skies came a winged warrior.
Nothing remained sacred, no one was safe from the Hellion
as it uttered its battle cry...

SCREAMING FOR VENGEANCE

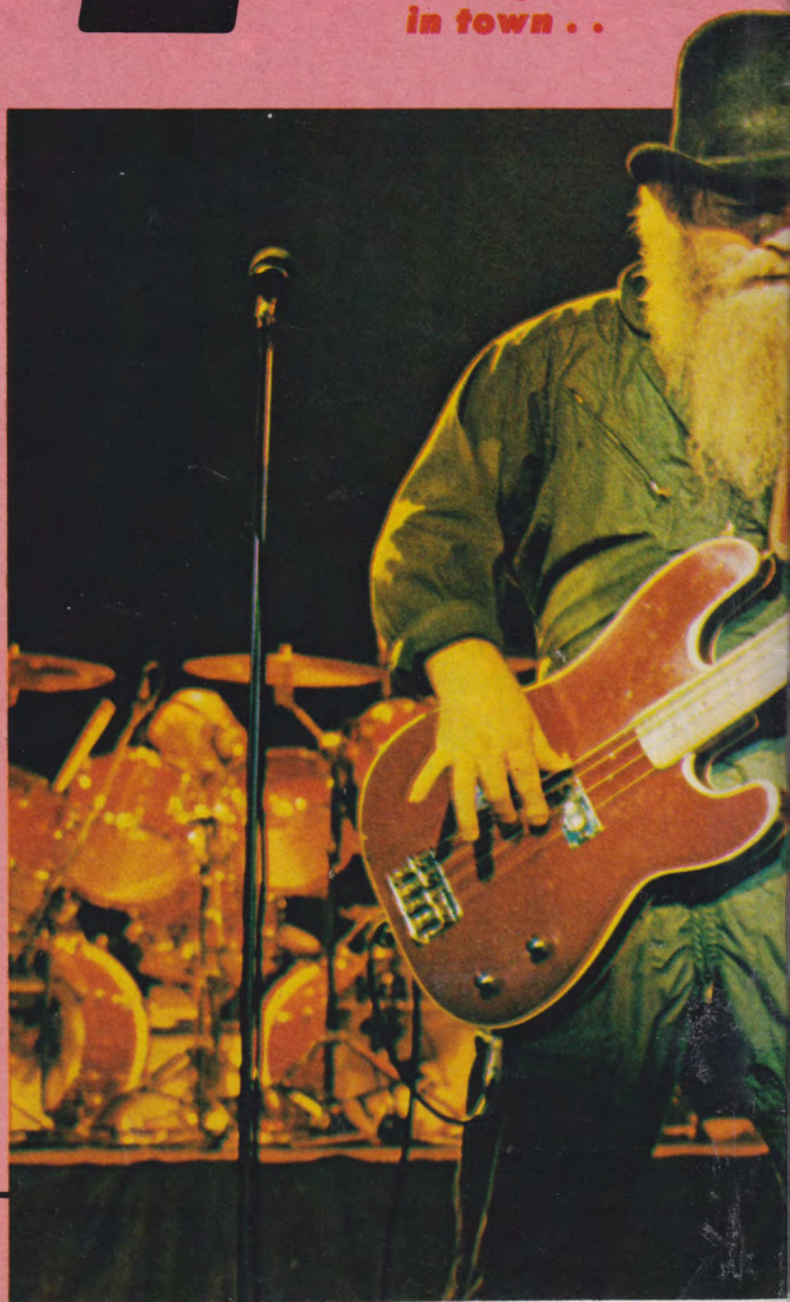
Be warned it's on it's way.
The brand new album and cassette from Judas Priest,
featuring 'Electric Eye,' 'You've Got Another Thing
Comin',' and 'Take These Chains.'
10 tracks from the masters.
10 tracks that will tear you apart.

Album: CBS 85941
CBS 40/85941

OVER THE TOP!



Sylvie Simmons goes strictly Texan in Las Vegas. ZZ Top are in town . .



PICS BY: ROSS HALFIN

IT'D BE worthy of Fellini — or even Tom & Jerry — if it wasn't happening here before my very eyes. Two fat Cadillacs, stuffed and gleaming like a couple of Gary Glitters on wheels, priced at more than I'm likely to rake in in a lifetime, each with a corpulent man with a corpulent cigar, each with an identical dowager in unnecessary fur (the desert heat is 80 degrees at night) and chandelier earrings, are heading for the same place in the casino car park; a car park dripping with outdoor candelabras and neon signs offering exotic sex, food and money.

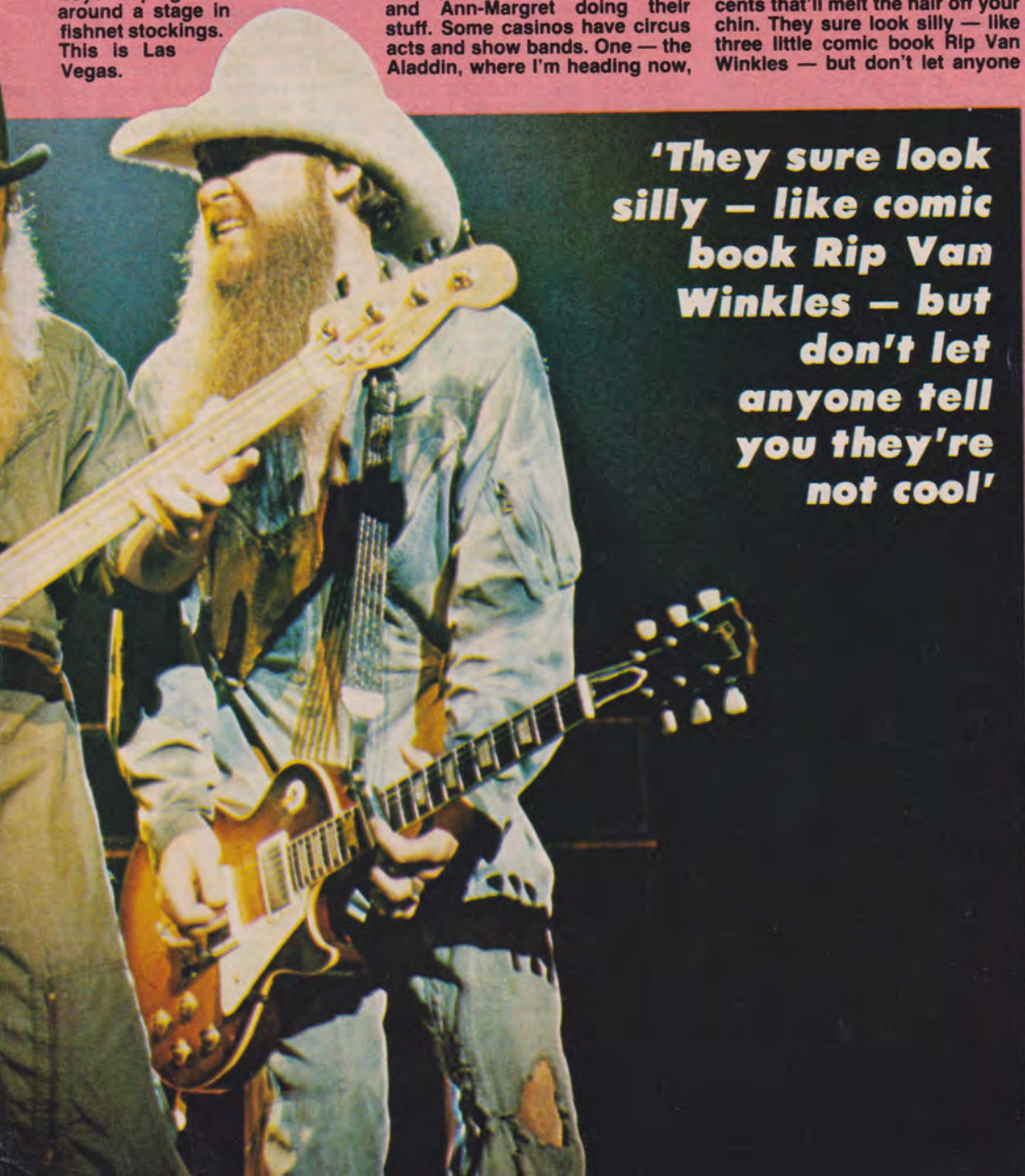
Crunccchh. The sound of metal on metal, very heavy variety as the two guys and the two furry women get out and wave bejewelled hands about trying to suss out which idiot gets landed with the bill for several thousand dollars that's going to make Carlos at the bodywork place down the road a happy man indeed. And the whole scene's unfolding like an antique movie in the mauve jerky flashing of a sign that promises BOY-LESQUE, boys leaping around a stage in fishnet stockings. This is Las Vegas.

It's a place where a sign on your hotel door asks you to please help conserve America's energy and turn off your light when you go out. And when you emerge blinking into the night it looks like sunshine, three trillion lightbulbs flashing on and off all over the place like Southend on very expensive acid, 100-foot high electric casino signs promising you everything your little heart desires — all of which can be had for a price in Vegas, where gambling and prostitution are legal, and a lot of people speak Italian who have nothing to do with pizza parlours — winking at you invitingly.

Everywhere there's casinos with the happy sound of money tinkling or jangling, depending on the amount you stick in, from fruit machines and one-armed bandits; there's women, some as old as your granny, but all in the same uniform of micro-skirt and fishnet and high high heels; and roulette wheels and weird games like Craps and Keno and Baccarrat; and guards with fat guns on their hips. Weird. Some casinos have people like Wayne Newton and Ann-Margret doing their stuff. Some casinos have circus acts and show bands. One — the Aladdin, where I'm heading now, ignoring the mag in my hotel room telling me where I can get a call-boy for the night, or a Turkish bath or a Swedish massage; tonight I'm strictly Texan — has HM blues boogie. ZZ Top are in town.

Leaving my boyfriend at the poker tables, administered to by leggy waitresses who's job it is to supply customers with free drinks to make them forget how much they're losing, I head backstage to find the band and end up chatting with a rounded, cheerful guy in a cowboy hat who I later find out is cousin to a Charlie's Angel, part-owner of a casino, and a bleeding MILLIONAIRE. I tried to get his phone number, honest mum. He's a pal of ZZ's — they attract the rich and famous; at their L.A. show the night before, Ryan and Tatum O'Neal were among the star-studded guests. (Asked Billy Gibbons how Tatum was. "Legal", he answered with a lustful grin.) — who eventually finish their soundcheck and come and chat too.

Nicer guys you couldn't hope to meet, with down-home accents that'll melt the hair off your chin. They sure look silly — like three little comic book Rip Van Winkles — but don't let anyone tell you they're not cool. Billy's nattering about Bow Wow Wow, how he even likes Annabella's ma (he's been keeping up with all the anti-Malcolm interviews; Billy keeps up with everything). He's nattering about the time three years ago where they closed a game on him at a casino here — something they only usually do to pro players — because he was winning so damn much — kept throwing sevens and elevens at the dice game called craps. He's wearing a white "Rodeo Drive" (disgustingly rich and chichi Beverly Hills shopping avenue) baseball cap and looks like a better-looking Mike Love, with an extra 14-inches (the beard, the beard), signing autographs .



'They sure look silly — like comic book Rip Van Winkles — but don't let anyone tell you they're not cool'

Sitting on the side of the stage with a beer can in my hand, surrounded by ZZ. Top's other well-attended guests — what they say about Texas hospitality is true — the show looks and sounds magnificent. There's stuff from the most recent album, 'El Loco', the one with them looking outrageous on the cover in sombreros and greasy boiler suits in the middle of a desert not unlike the one Las Vegas is stuck in the middle of; and most of these kids know the words. There's some that go way back to late 1970 when the band came together. There's slow blues, growled by Gibbons in a voice that's pure molasses, and there's wild boogie with smoke and laser beams and synchronised dancing by Billy and Dusty Hill at the front in their matching green-and-glitter baseball shirts and baseball caps. There's singalongs, cheap sunglasses, silly Vegas stuff where a pair of glitter maraccas drop from the sky on ropes, overall a tight, fun and excellently played hour and a half. "Contrary to some opinions," as Billy later softly drawls, "we're still young men, we can still play our instruments." And figure that in Texas they do anything bigger and better than anywhere else, and you've got quite a show.

Backstage a bunch of Texans are nibbling celery and salsa while the band is being shuffled into an adjoining room for the interview. Though it's obvious

Continues next page

they'd rather be out on the town with their ladies, they're as nice as pie. Helpful too. I ask them how you play Texas poker (something that was going on at one of the gaming tables downstairs) and they're happy to explain it:

"Well first you take your clothes off" (Billy)

" — and you lie down" (Dusty)

" — So do you want to play a hand?" (Frank).

I didn't. Though Dusty was going to later on — never gambles before a show "because if I lose I'd be depressed during the show, and if I win I'd still want to be at the tables playing — so it's silly." This is about the eighth time they've played here. "I remember," recalls Billy, "our first appearance here at an ice-skating rink, and they put boards down over the ice — they didn't melt the ice down, they put wood on it — and everybody started dancing to stay warm, and it made for a real groovy show." "So now," interjects Dusty, in the way they often do when each other talks, "we try to put ice under all our audiences."

Tonight's wasn't the liveliest ZZ audience I've ever seen — odd though it was to see so many kids in one place in Las Vegas, where everything is for the over-21s — but Billy puts that down to "the guys in the security team with five-battery flashlights threatening to bash their heads in if they got up. It was getting pretty wild out there. I saw a couple of guys torching up the first five rows, and it's intimidating." "Some security people are great, they do their job and are wonderful," Frank continues. "But some — they start it themselves, just to aggravate the people who've paid money to come in here."

Which means the band went all-out to liven things up, dancing round the stage more than I've noticed before. "We steal our moves heavily off Orchestral Manoeuvres In The Dark," Billy confides. "We watch the bass player."

They've been listening to OMD and just about everyone else for that matter. This is a band that keeps up on all the trends, even if it doesn't make the slightest attempt at copying them, staying with a blend of music that owes as much to da blues and "good ole rock and roll" as heavy metal. "We listen to everyone, we swap tapes — I mean if you can't find it you can steal it," says Dusty. "That's a joke."

When ZZ Top started out in Texas almost 12 years ago, they'd gotten their influences from the blues bands and psychedelic outfits they'd been playing in around the area. (In guitarist Billy's case, the Moving Sidewalks, a Houston band that attracted Jimi Hendrix's attention to the extent that he asked them to come on TV with him, and called the pre-beard Billy one of America's finest young players). The crtitics ignored their first few albums, but the American public didn't, with the band literally playing their way to the top. Few people have toured like ZZ Top, culminating in the 'Worldwide Texas Tour' where the band toured the world — except for quarantine-conscious England — with a stage filled with rattlesnakes, buffalo and steers, and grossed over 10 million dollars at the end of it and a mention in 'Newsweek', what with their 'Fandango' LP still in the charts after almost two years. And then, in typical bigger and better Texas style, they did the ultimate encore: they downright disappeared. Completely. Not a solitary note was heard. Enough to give any good record co exec a heart attack.

And meanwhile Billy Gibbons, Dusty Hill and Frank Beard were taking it easy — hanging out with ganja-smokers, going fishing, getting suntans. Not worrying about rock and roll a bit. Just because "we felt like it."

Billy spent some time in Jamaica where Bob Marley took a liking to him and offered him some reggae licks if they'd teach him country and western; Billy didn't know any. He went to Paris for six months, and got involved with some old friends who were working on an arts project of "xeroxing Polaroid art, which was the hip trip going at the time, everybody trying to get weird with that and making a statement. They were trying to create some connection between aural and visual things." Results of this project will appear this summer on an album by one Parisienne Jaqueline du Monet.

"That's what took up my time, besides looking at the pretty girls and trying to talk French." Then discovering that "a lot was going on in England musically," Billy headed for three months in London.

"I think checking out the London scene was the hip trip. As we came off, it just seemed like everything broke — boom, wide open! This wildness came out of London again, the Sex Pistols were going, it was just getting radical; nice! And in the States, disco was blossoming out and all these weird changes were going on. So I thought I'd rather be in Europe watching those changes than in America watching disco.

"I don't know if it influenced us or not, but it was sure fun while it was happening."

Meanwhile bassist Dusty was hanging out in Mexico, travelling around a lot. "I'd go to Mexico City to hang out, then to small villages with no electricity, whatever mood I was in. I got tired of that then I'd go back to the city, and when I got tired of that I went to the Bahamas": did a bit of scuba-diving till he nearly drowned, then travelled around America.

"The thing is, this three years afforded us all the opportunity to travel as we wanted to. We'd travelled for years, you know. But like when we did Europe last October, we did 26 shows in 30 days or something, and that's not unusual for us. You can travel without having someone to tell you to get up at eight in the morning and move on. And Frank," he points to the little drummer on the sofa. "Frank did *nothing* for three years. He did what he wanted to do. The great thing about having the time off was that you didn't have to be anywhere if you didn't want to. It's really selfish in a way, but hey it was fun! And it made us feel real good when we came back."

Didn't he feel the need to write the Great American Novel or something with all that free time? "Oooh — I mean 'Tush' is about my best shot. I don't see me giving any novelist any great problem. I was just very into relaxing for a while."

Three years is a long while though, and Frank spent it doing "whatever I wanted to do. A good example would be I decided to take a two-week cruise of the Caribbean, and I arrived in St Thomas and I liked it, so I didn't bother getting back on the boat. Just left my stuff on the boat and had what I had on, went to the store and bought a toothbrush and some cut-offs and stayed for six months.

"I got up when I woke up, went to bed when I got tired, found myself wherever my feet took me, and went outside when I went out of the door. Didn't talk on the phone, didn't watch the TV, didn't bother with any structure whatever. One day I wanted to leave, got on another boat, went up to Jamaica, got off the boat, hung on there for a while — a much shorter period of time; Jamaica is so radical, it was like 'Holy shit get me out of here!' I was as irresponsible as you can possibly be and get away with it, and still maintain human decency and hygiene."

So if they were having such an idyllic time of it, why bother to come back at all? Or did the money run out?

"No, look", says Dusty, "We play, we're musicians. We didn't plan to take three years off, just a few months, and it ran into that. It was just as easy sliding back into it as it was sliding out of it."

"Music is our life, maaan", drawls Frank cosmically.

"That's the best way to put it though," says Dusty. "It was time. And it was strange, we all just found ourselves back at the same time. It was great fun, because we were all excited about things we'd experienced and ready to get back and put some of the ideas to work in the music."

Frank: "I don't remember ever getting a call from the other two guys saying 'hey let's get back together'."

Billy: "We just all showed up in Houston, and Dusty and I had grown these beards —"

Dusty: "— separate from each other, not knowing." Both took three full years to grow. They didn't bother to go to the barbers because "we wanted to see if we could actually *play* with these things," says Billy. "I'm actually scared to", says Dusty. "I don't know what's under there anymore." "It could," adds Billy, "be a very inhuman thing to do. I've supported a number of families in this thing for a long time."

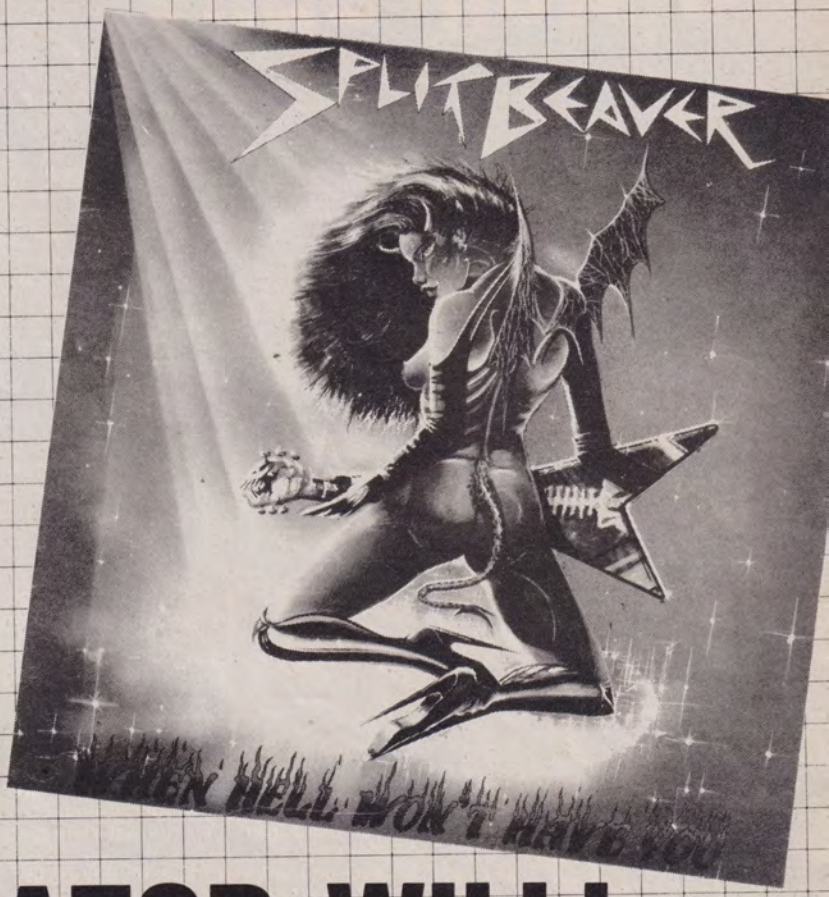
Fear of shaving's one thing. But what about fear of coming back? A lot happened musically in those three years they were away. Didn't they reckon they'd stage a comeback to a communal 'who cares?'

"A lot of people were a lot more nervous about that than we were, because it's not the standard thing to do, take three years off," says Billy, adding, when pushed, "it crossed my mind I guess. But I feel if we put a record out and people like it, they'll buy it and come and see us play." The comeback album, 'Deguello', didn't exactly fall flat on its face, and they were playing to sold-out crowds, including on a long-awaited tour of Europe. They were told in advance not to expect too much from the blase Brits and Europeans but the only problems they had were "getting the hairdryer to work — weird voltage. Didn't need an electric shaver though." There were miniriots in France when all the tickets were sold out. And hysterics in Hamburg where the band hired a translator to give them a few phrases in German to communicate more closely with the fans. "And the translator didn't speak very good English (as if Texans do!). And when it came time to introduce the song 'Cheap Sunglasses', we found that he had translated the word 'cheap' as 'sheep' as in baaa. 'So ladies and gentlemen now it's time to put on your sheep sunglasses'. And Germans have a real sick sense of humour, and they're going 'hmmm, what have they been doing with them sheep?' "

They never would explain, what with the bells and bananas and dollar signs clearly visible in their late-night eyeballs, and a great desire to trot off down to the gambling den. "You're costing me money here — I could be making three to four thousand dollars a minute down there," reckons Billy.

The doors open and the desperate ladies outside in the waiting room come to claim their men for a night of gamble/gamboling. "The best laid bands," says a departing Billy, "sometimes go astray".

WHEN HELL WON'T HAVE YOU . . .



HMR LP 3 SPLITBEAVER
"WHEN HELL WON'T HAVE YOU"
SPECIAL LEATHER-GRAINED
FULL-COLOUR SLEEVE.

. . . THE PREDATOR WILL!

HMR LP 4 BITCHES SIN
"PREDATOR". SPECIAL GRAINED
FULL-COLOUR SLEEVE —
BY RODNEY MATTHEWS.

HEAVY METAL RECORDS

Distributed by:
IMS POLYGRAM

THE HEAVIEST LABEL IN THE WORLD !

ZZ TOP discography

FIRST ALBUM (London 1970)
Showed plenty of promise but generally lacks the unique style and delivery that was to surface on their third album. Strictly for konnoisseurs as they say. A very bluesy record with producer Bill Ham involved with much of the writing, it does feature some cuts hinting of future glories, notably the gritty 'Neighbor Neighbor', a rather funky '(Somebody Else Been) Shaking Your Tree' and the excellent 'Going Down to Mexico'.

RIO GRANDE MUD (London 1972)
Considerably more diverse than its predecessor but still lacking that special ZZ ingredient. Experts agree that the tastiest tunes are 'Whisky n Mama', 'Chevrolet' (of course!) and 'Bar-B-Q', a ditty they still do live. Producer Bill Ham continued to lend a hand with the writing (this was to cease with the next album) and Billy Gibbons turned in some fine harp playing to add to the masterful guitar soloing. All in all, an enjoyable platter but not an essential purchase for a first-year student of boogie.

TRES HOMBRES (London 1973)
Yee haw! This is where the shooting starts for real. ZZ really took off with this wonderful disc and no wonder. Suddenly it all clicked and this milestone album contains some of the dirtiest, tightest, bluesiest, grittiest, funkiest Texan boogie this side of El Paso. 'Waitin' For The Bus', 'Jesus Just Left Chicago', 'Beer Drinkers And Hell Raisers', 'Master Of Sparks', 'Precious And Grace' and 'La Grange' are all classic slices of 100 per cent deep-fried boogie.

The music is delivered with a reverence verging on the religious. 'Hot, Blue and Righteous' is almost gospel-like and Billy's vocals on 'Master of Sparks' are so chock-full of emotion that he can barely get them out. 'Tres Hombres' is THE Seminal boogie album and ZZ have never looked back.

FANDANGO ! (London 1975)
A strange follow-up to such a colossal record. Side one is live and seems to have been recorded in their early days. It's short on time and it's short on songs. It grows on you the more whiskey you drink but really is for hardened fans only. It also contains 'Jailhouse Rock' (which they still do!) a song so completely removed from their normal style it sticks out like the proverbial sore thumb and repels people at twenty paces.

Side two, on the other hand, maintains the high standard set by 'Tres Hombres' (as have all subsequent releases), boasting the ferociously snappy 'Heard It On The X', the original ode to denim 'Blue Jean Blues', the very laid-back 'Mexican Blackbird' with a wild Texan drawl and the famous, rather heavy-handed 'Tush'. Ah yes, this is the stuff to cruise down Highway 6 to, or the B6038 depending on what country you're in. And talking about driving . . .

TEJAS (London 1976)
This particular platinum ZZ album placed slightly more emphasis on the vocals, hence you get the lyrics inside, and there's not one dodgy song on it (see Fandango!). The tour to promote the LP is infamous since it saw the band transporting half the plant and animal life of Texas around the world. Probably made them feel at home.

Here you can find such goodies as 'Arrested for Driving While Blind' where the lads complain about being pulled up by the law for cruising around full of whiskey, the truly snappy 'Snappy Kakkie', the strident 'Ten Dollar Man' and the instrumental 'Asleep in the Desert' — guaranteed to keep you snoozing under that sombrero.

DEGUELLO (Warner Bros. 1979)
After a lengthy lay-off ZZ resumed hostilities in 1979 and returned toting . . . saxophones! The sax embellishments worked well, Bill Ham's production was now a lot cleaner and the songs themselves concise and almost commercial!

A couple of cover versions cropped up here, the Porter-Hayes toon 'I Thank You' and a great re-working of the Elmor James classic 'Dust My Broom', while other gems include the bluesy 'Fool For Your Stockings', the straight r&b of 'She Loves My Automobile' and the jokey 'Cheap Sunglasses'.

With this album voice treatments appear for the first time — check out the very silly 'Manic Mechanic'!

THE BEST OF ZZ TOP (Warner Brothers).
Side One:
Tush
Waitin' For The Bus
Jesus Just Left Chicago
Francine
Just Got Paid
Side Two:
La Grange
Blue Jean Blues
Backdoor Love Affair
Beer Drinkers and Hell Raisers
Heard It On The X

EL LOCO (Warner Bros. 1981)
This is possibly ZZ Top's best album to date. The saxes have gone and there are more voice treatments — most notably on the off-beat 'Heaven, Hell, or Houston'. Billy Gibbons turns in some of his best-ever soloing, whether it's on the lilting 'It's So Hard' or the driving 'Party On The Patio', and can Dusty Hill and Frank Beard get any tighter? Listen to the nail-it-down rhythm of 'Pearl Necklace' and you'll wonder. 'Leila' is one of their finest ballads to date and 'Groovy Little Hippie Pad' is even more insane than 'Manic Mechanic'.

From start to finish it's a great collection of songs, mostly boogie but with the odd surprise here and there.

MORE MAYHEM!

WORLD MEGABAND **Foreigner** are currently playing a summer 'baseball stadium' tour in the States — don't they ever rest? In order to maintain their sanity (or insanity) the lads are prudently keeping these live dates for weekends only and are being backed by the likes of **Loverboy** and **Joan Jett.**

Spain's number one heavy rock band **Baron Rojo** have finally signed a British deal with Kamaflage. The band's 'Volumen Brutal' album should be released to co-incide with their Reading Festival appearance. It also seems likely that the Baron will be supporting **Gillan** on their next UK tour.

The gossip-tracing ears of this publication were shocked at the following revelation from an undisclosed source. **Y&T** were apparently asked to open for the Stones in Texas last year, until big noise US promoter Bill Gramm vetoed the move. The reason? Y&T were, quote, not rock n roll enough. Shurely shome mistake?

SPIDER'S SIX YEAR ITCH

AFTER YEARS and years of endless gigging, **SPIDER** have finally earned their just rewards. The Liverpool quartet have signed a worldwide deal with RCA as the only Heavy Metal band signed directly to the label (Budgie and Slade are only licensed). The deal will run for six years or six albums, whichever is the sooner. The debut album, currently being re-mixed for the States in New York by Radio One producer Tony Wilson, will be released to coincide with the band's appearance at the Reading Festival. A single is also due for the first week ot August.

Spider have also signed a deal with Levis to promote the company's clothing. The band have performed the jingle, 'Part Of The Legend' which is used in adverts all over Europe, though not in the UK.

WHERE ARE THEY NOW?

RECOGNISE this fresh-faced, eagle-eyed axeman? We won't tell you when this picture was taken, but at the time the man in question was proud to be seen in turn-up flares and Kiss-style stacked boots. If you think you know who he is then drop us a line, telling us his name and the band he's in. The winner will receive an LP token.

The features featured in issue 16 belong to Judas Priest's Dave Holland, seen during his days with Trapeze. The winner is Terry Higgs, 69 Gibbons Road, Four Oaks, Sutton Coldfield.

MORE . . .

MORE, the London based band, have re-emerged after a long absence with a new line-up and album. Barry Nicholls (bass), Andy John Burton (drums), Mick Stratton (vocals) and Kenny Cox (guitar) have been touring the continent working material from their next release into the stage set. The LP, 'Blood And Thunder', has actually been released on the continent and is apparently 'hard 'n' heavy'. A single, 'Trickster'/'Hey Joe', will be issued on July 2 and the ablum will follow (in Britain) in August.

EVEN MORE TOUR NEWS!

addressed envelope.

AC DC have just released the title track of their last album, 'For Those About To Rock (We Salute You)' as a single backed by a live version of 'Let There Be Rock', recorded on their last American tour. There may well be a new album available for the UK.

DEALER have lined up the following dates. They are Swindon Tudor Recording Studios July 2, Kidderminster Boar's Head 3, Hemel Hempstead Cellar Rock Club 15, Cirencester Phoenix Centre 23, Salisbury King And Bishop 24, Oxford Penny Farthing August 14, Leamington Spa Grand Hotel 19.

MOTORHEAD follow the confirmation of their festival date at Hackney Speedway Stadium on July 25 with the addition of a gig the day before, July 24, at Wrexham Football Club. Motorhead will appear with Budgie, Tank, Raven, Orion, Shoot the Moon, Rampant antics and another guest still to be announced at time of going to press. Gates open at 12 noon, admission is £6.50 and tickets are available from the ground itself and usual ticket agencies.

REV. ROBERT COOPER — AN APOLOGY

THE REV. Robert Cooper, minister of Fartown Trinity Methodist Church, Fartown, Huddersfield, has asked us to point out that he is in no way connected with the letter which appeared on pg. 47 of the last issue of Kerrang!

The letter, concerning the band St Lucifer, was signed 'Rev. R. E. Jackson, Methodist Church, Fartown', but we now accept that the letter did not come from the Church and that the Rev. R. E. Jackson is a fictitious name.

We apologise to the Rev. Cooper and to the Methodist Church for any embarrassment caused.

TOP 30 KUTS

1. **NAUGHTY BOY**
   Girl, Jet 45
2. **TILL I'M CERTAIN**
   Spider, Creole 45 B-side
3. **I BELIEVE IN YOU**
   Y&T, A&M 12"
4. **HANG 'EM HIGH**
   Van Halen, from 'Diver Down' WEA
5. **VETERAN OF THE PSYCHIC WARS**
   BOC, from 'Extra terrastrial Live' CBS
6. **747 (Strangers In The Night)**
   Saxon, from 'The Eagle Has Landed' Carrere
7. **ROUGH HOUSIN'**
   .38 Special, from 'Special Forces' A&M
8. **NIGHT RIDER**
   Don Dokken, from 'Breaking The Chains', Carrere
9. **THAT'S THE WAY THAT IT IS**
   Uriah Heep, Bronze 45
10. **JEALOUSY**
    Sapphire, Sapphire 45
11. **LONG WAY FROM HOME**
    Rage, from 'Nice 'N' Dirty', Carrere
12. **LONESOME GUITAR**
    Doc Holliday, from 'Rides Again' A&M
13. **YOU KEEP ME HANGIN' ON**
    Rods, Arista 45
14. **JACKHAMMER**
    Anvil, from 'Metal On Metal', Attic
15. **SEE THE LIGHT**
    Aldo Nova, from 'Aldo Nova', Epic
16. **DEVIL MADE ME DO IT**
    Rory Gallaher, from 'Jinx' Chrysalis
17. **BACK TO THE TRENCHES**
    Nazerath, from '2XS' Nems
18. **FIRE POWER**
    Raven, from 'Wiped Out' Neat
19. **EVIL COLD**
    Myofist, from 'Thunder In Rock' A&M
20. **IT TURNS YOUR HEAD AROUND**
    Girlschool, from 'Screaming Blue Murder' Bronze
21. **I WANT YOU**
    Cheap Trick, from 'One On One', Epic
22. **DOWN ON YOUR KNEES**
    Kiss, from 'Kiss Killers', Casablanca
23. **MOVING VIOLATION**
    Gamma, from 'Gamma III', Elektra
24. **SUFFERIN' LOVE**
    Cheetah, from 'Rock 'N' Roll Women', Epic
25. **TURN THE HELL ON**
    Fist from 'Back With A Vengeance', Neat
26. **EASY LOVE**
    Randy California, from 'Euro American' Beggars Banquet
27. **I LOVE ROCK 'N' ROLL**
    Joan Jett, Epic 45
28. **SATISFACTION**
    Rolling Stones, from 'Still Life' Rolling Stones Records
29. **THE BIG ILLUSION**
    Trust, from 'Savage' Epic
30. **CALL ME**
    Diamond Head, from 'Four Cuts' EP MCA

Compiled by Sammy Gee, Virgin Megastore, 14-16 Oxford Street, London W1

TEN YEARS

Steve Gett talking to Queen's Brian May

IN RECENT years Queen have spent a good deal of time recording at Munich's Musicland Studios. However, while the place may be perfect for attaining high-quality sound, guitarist Brian May reckons that the environment has occasionally had adverse effect on his mental state!

"Sound-wise, it's faultless. But for me the place tends to get very depressing after a while, particularly since it's in a basement and in a very austere sort of complex. Sometimes it really gets me down and I have to leave on the next plane — I've done that a couple of times. You get emotional about recording anyway, but I've reached the point there where it's got too much for me and I haven't been able to stand it.

"There's also a legend about the area in which it's located. In the Bavarian mountains they say that there's this particular wind that blows down at certain times of the year which makes everyone depressed, go crazy and want to commit suicide — it's called the Fohn.

"I didn't give it any credence really, but I was talking to Ritchie Blackmore not so long ago and he asked me how I found working in Munich. When I told him that quite often I became suicidal he just looked and said 'Oh, it's the Fohn . . .' "

To this day, Brian's still not sure whether he believes in the legend of the Fohn, but one would imagine that he's in no hurry to return to Musicland!

innovative

Though often underrated, May is undeniably one of the most innovative guitarists to have emerged onto the scene over the past decade. Listen to the man's work, sadly limited though it may be, on Queen's current 'Hot Space' LP for evidence of this fact. Aside from his basic talents as an axeman Brian May is unique in that he plays is own home-made guitar and uses old sixpences as plectrums, the end result being one hell of a distinct sound. The main reason that he's taken more of a shadow role on the new platter is basically because the band has undergone yet another change of direction, taking them more towards funk and away from their heavier roots. The actual recording of 'Hot Space' was the longest period Queen has spent in the studio to date.

Brian: **"From beginning to end it took about nine months. But we weren't in there solidly — we did a few tours in between. The actual recording time was between four and five months. Quite a long time really."**

Recording in phases was following a similar format to 'The Game' wasn' it?

"Yes, it seemed to work well so we thought we'd try it even more for this one. But it didn't work out as well as we expected, because every time we went in we recorded new stuff. We'd get fed up with the old material and so in the end, about seven months down the line, we still hadn't got beyond the backing track stage. We must have had about 25 different pieces. It was getting ridiculous, so we had to consolidate and ruthlessly go through everything and pick out the songs that went best together. The good thing that came out of it was that we had a chance to actually pick a direction. Having done some of this 'funk' based stuff we thought we'd make an issue of it and do the thing properly — so that's more or less the contents of the first side."

Did you consider that a bold step?

"Yes, we knew it was a risk. But we're not really in this business to be safe. There's not much point."

Do you think that Queen has ever been a particularly 'safe' band?

"We never felt that we would repeat a formula. The closest we ever came was with 'A Night At The Opera' and 'A Day At The Races'. Those two albums were very similar. But that's just because we couldn't stop. All that very heavily arranged stuff came out in one lot — those two LP's you could treat together. But I think every step before that and afterwards was a risk to some extent. But I'm surprised people have made such a fuss about this being such a big step. When you live with something though, you don't realise — you just gradually evolve."

Who's got the real funk leanings in the band?

"I'd say Freddie and John mostly. John's had this thing about black bass players for a long time, which is where 'Another One Bites The Dust' came from. Freddie's always been keen on Aretha Franklin and those sort of people. He's also spent a lot of time in New York nightclubs, and he became more and more influenced by material that had a real aggressive rhythm to it."

arguments

How did you react to the style of music, and was it in your nature to go with it?

"It's funny — it's a different world. Initially it was very hard for me to come to terms with it because when I started growing up as a guitarist, all the guitar playing I wanted to get away from was that soul stuff. I felt I didn't want the guitar to be a backing instrument — I wanted it to be upfront and on a level with the vocals. Basically a leading instrument. So my first reaction was to say that I didn't want to play it. But then as you become more exposed to it you see it in a different light. Gradually I became accustomed to it and realised that there was something there, even though I'd rejected it for a few years."

How did you manage to combine it with rock?

"Well, I don't know that I have succeeded yet. It's very much at the experimental stage as far as I'm concerned as a guitar player. We always fall out on albums, but we fell out on this LP because I only regarded the exercise as being worthwhile as long as we were doing something different — taking the 'funk' music into a different area. I wanted to have it as a kind of 'fusion' — which is a horrible, pretentious word — but a sort of meeting place; where we come from, which is the hard rock background, and where this stuff comes from. I wanted to blend the two."

Do you think you managed to achieve that?

"On some things I think we did. But on others I felt we went too far towards reproducing the 'funk' style rather than doing our own version of it. And that's where the arguments came. A lot of it comes down to the mix."

Are you saying that you're not altogether happy with the album?

"I don't think any of us is ever happy with all of an album. There are a few mixes on this one which I would have done differently had it just been me producing. But it's not — it's the four of us. And it's a democratic arrangement. Generally, if we can come to a solution by argument we do, but if not then the author of the song has the final say. There's some things on the album which I felt

'Money's not a major factor . . . ten years down the line it's very different. You want recognition but the fact of being a commercial success isn't live or die'

came out too light, that's all."

Such as?

"Ahh . . . 'Body Language' (Well, at least the man is honest!). There's a lot of things where I felt that we became so obsessed with the rhythm side that we were afraid to turn up the guitars. Afraid to use the guitar as a force."

So what happens next time? Do you carry on where you left off or try something else?

"I don't know. We just go back in the studio and argue again probably!"

How heated do the arguments get?

"Quite heated. We've learnt how to stop. We don't get to the point of blows anymore, as we did a few times in the past. We know each other well enough to know which way the argument's going to go. A lot of things can be unsaid, yet understood."

Are you sometimes surprised that you've remained together?

"Yes. I think each of us thinks of leaving quite a lot. But we all know that even though we might get our own way if we left, we'd still lose something. We'd just lose more than we'd gain at the moment. It's a stimulating environment and because we don't always agree it's good for us."

Cynics might suggest that you're only sticking it out because you're commercially successful.

"I think that comes into it but it's not a major consideration nowadays, because the money's not a major factor. We've probably got enough to be able to do what we want to, to be honest. It's not the driving force. At the beginning, that 'success sign' is above your head, no matter who you are. You think you want to succeed and money is part of that. But ten years down the line it's very different. You want recognition but the fact of being a commercial success isn't live or die."

How do you get on as four people?

"Very well . . . except in the studio!!"

Happily, things should remain calm on the Queen front — at least for a while. With their outdoor UK concerts now behind them, the band are set to embark on a three-month American tour, after which there's the possibilty of a Japanese outing. Brian reckons that a 'good long rest' is then due.

And then? Back to the Fohn . . . !

AFTER

CHEETAH

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BRIAN MAY

Queen

PIC: GEORGE BODNAR

RAVEN

FOLLOWING their 23-date romp around the country with bill-toppers Girlschool and the release of a new album 'Wiped Out' (given Welchian approval in a recent issue of Kerrang!), the Geordie three-piece will soon be embarking on a short headlining tour of Belgium, Holland and Germany. Looking somewhat farther afield, the band have also recorded a four-track 12in EP for US release only. It features three new numbers, 'Crash, Bang, Wallop', 'Rock Hard' and 'Run Them Down', as well as 'Fire Power' from the current LP, and may well be supported with a few Stateside gigs.

VENOM

MEANWHILE, from the bottomless pit where all is fire and chaos (well, Newcastle actually) come Venom, who've just released a new single 'Blood Lust' b w 'In Nomine Satarnas' ('In The Name Of Satan'). As far as live appearances are concerned, however, the band continue to keep a low profile, the inevitable result of a fast-expanding stageshow. Backing their music with an arsenal of incendiary devices, it's now only the larger halls that can house them in safety, a fact made clear at a recent Belgian festival where the nefarious trio gave a passable impression of WW3.

At the moment, they're looking at the possibility of playing two or three gigs in September, possibly in the London and Manchester areas, and continuing work on their 'Black Metal' album, set for late summer release. Sources close to the band describe this nascent nasty as "real heavy" and "disgusting", and with track titles such as 'Don't Burn The Witch', 'Buried Alive', 'To Hell And Back' and 'Surrender Or Die' we'd say they're probably right.

PICS BY: ROSS HALFIN

STRIKTLY FOR

LEGS DIAMOND: an ode to social diseases

SABU
'Sabu'
(MCA 3236)

WOULD YOU put your trust in a band that appeared to have no idea in which direction it wanted to go? If I told you that Sabu recorded an album of disco tunes would you move swiftly on to the next piece? Well STOP! . . . for while Paul Sabu's band did indeed have little idea of musical direction (PS apparently loves both HM *and* disco) and the band did record a disco album, they also produced one of my personal favourite hard rock records of all time.

In truth 'Sabu' is more a mini-LP than a fully-fledged album, containing less than half an hour's music and a paltry six songs. Criminal indeed, as from the moment the needle hits the record until the second it leaves the hallowed plastic, you're treated to robust rock 'n' roll, well enhanced by the natural feel for rhythm that the best disco outfits possess. Listen to the bass work of one Rick Bozzo (unfortunate surname!) and to Sabu's own vocals (which sound very much like the chords of a coloured gent) for a hint of the surprises in store.

'Rock Me Slowly' opens the album, the band quickly working up a sweat as they rock 'n' roll their tails off, yet being far too cool to reek (these boys use 'Mum' anti-perspirant), a hint of restraint is always present.

Mentor Sabu's songs are all concerned with love, unrequited or fulfilled, yet are sung with feeling as opposed to traditional macho dominance, providing another Sabu departure from the HM norm.

This album has so many apparent inconsistencies, yet delivers the goods so effortlessly, that it simply jumps out at you and demands to be bought.

BUSTER BROWN
'Something To Say'
(Mushroom Records L35355)

HANDS UP all those who'd like to see Angry Anderson *with* hair, wearing a nice, warm pullover and looking the picture of innocence! How about Phil Rudd with exceedingly long hair and flares so wide it's unbelievable?! Cap it all with a fresh-faced bassist, now in Rose Tattoo and three other guys whose faces ring a bell, and you have the ultimate konnoisseurs album — Buster Brown's 'Something To Say'.

This little obscurity was released eight years ago when Angus was still in short pants (some mistake here) hence the somewhat dated sound. Far from being the ultimate brain bustin' boogie band, Buster Brown produced fairly laid back music, featuring keyboards a-plenty and it's only occasionally that the hard-driving rifferama that typifies AC/DC and Rose Tattoo comes to the surface. I'd define Buster Brown as popaboogie if you can imagine such a thing, and in all honesty this is nothing more than a competent album — neither dire nor exhilarating. 'Rock 'n' Roll Lady', 'Let Me In', 'Young Spunk', 'Apprentice' . . . all drift by fairly aimlessly and harmlessly something that's pretty much true of the LP as a whole.

Buster Brown were largely unsuccessful in their quest for stardom, and interest in this album revolves mainly around the fact that some of the band's members achieved success at a later date. With lyrics here as mindbending as *'Buster Brown's my name, Rock 'n' roll's my game'* they should count themselves lucky.

KONNOISSEURS

BREATHLESS
'Breathless'
(EMI America SW17013)

WHAT IS the most important factor in a band making it to the top? Good management, good songs, good luck? Who knows, but why Breathless didn't peak in America and sell albums by the second as do Foreigner and Journey must remain an eternal mystery.

The band recorded two albums before splitting (keyboardist Mark Avsec and drummer Kevin Valentine have since joined Donnie Iris — a wise move) and this first release is a real tonic to the lug 'oles. Mastermind behind the five piece troupe was Jonah Koslen, who not only wrote all ten numbers on the album, but sang lead vocals and played rhythm guitar as well. He's also *the* most talented songwriter to have come to my attention.

Spanning a variety of styles in the celebrated tradition of all good US HM bands, Breathless never opted for the easy route, embellishing basic rockers such as 'Walk Right In', 'Unchained Lightning' and 'Ends Of The Earth' with plenty of percussives, extravagant harmonies and vocal solos and performing some truly stirring softer tracks such as 'Let Me Down Easy' and 'Alibis'. My personal favourite, however, is 'Glued To The Radio', a marvellous painting in words and music of the way a song can relieve all the pressures and worries of life. The tune builds up from choppy reggae chords (aka Scorpions' 'Is There Anybody There?') to an anthemic chorus and an excellent solo from Alan Greene.

What has happened to Jonah since the demise of Breathless is anyone's guess, but I live in hope that he'll soon spring up fronting his own band. If he does, watch for fireworks. The world needs Jonah Koslen.

TEA
'Tea'
(Philips 6305 238)

SWITZERLAND has never been noted for the depth and competence of its hard rock bands, and it's taken a Maltese native to put the country's main outfit, Krokus, on the world map. Not that Mark Storace didn't make an effort to help the poor Swiss before, namely by lending his vocal chords to a band by the name of Tea.

This particular album dates from 1975 and was produced by Dieter Dierks, a famed knob twiddler from Germany responsible for the sound of the Scorpions and Vic Vergat. 'Tea' does strike one as belonging to the mid-seventies and time has taken its toll on the durability of the songs. Most of the numbers clock in at around six and a half minutes which is far too long to captivate the nuggets of '82. In addition, Tea sound little (in fact nothing) like Krokus. Rather than simply blasting the listener out they try to create a series of moods in their songs, an approach that has numbers like 'Cool In The Morning' and (especially) 'Glorimont' conjuring up images of Mick Box et al.

Guitarist Armand Volker and keyboard player Philippe Kienholz are both adroit musicians and provide the basis of the Tea sound . . . but what of 'The Voice'? Although decidedly rough and untrained, our Mark's vocals aren't radically different here from those we know today.

As such, Tea is an interesting album and worth hunting for in the various bargain bins, though I must stress that Swiss tea is an acquired taste.

LEGS DIAMOND
'A Diamond Is A Hard Rock'
(Mercury SRM — 1 — 1191)

THE latest in an extremely long sequence of rumours and counter-rumours is that Legs have changed their name to Bella Donna and lost the services of vocalist Rick Sanford. Could this be curtains for LD/BD? Let's hope not, but if this is the case, then 'A Diamond Is A Hard Rock', their second album, serves as a forceful reminder of the quality of the group.

After a poor debut, this platter finds the troupe hotter than the Sahara and packing more crunch than a bowl of Rice Krispies. Eddie Leonetti, producer of the finest Metal/pop album ever in Angel's 'Sinful', brings out the best in each of the five members, with vocalist Sanford in particularly fine fettle, threading his pitch-perfect voice around both hard rockers, like 'A Diamond is . . .', 'Jailbait' and 'I Think I Got It', and the ballad 'Woman' with equal ease.

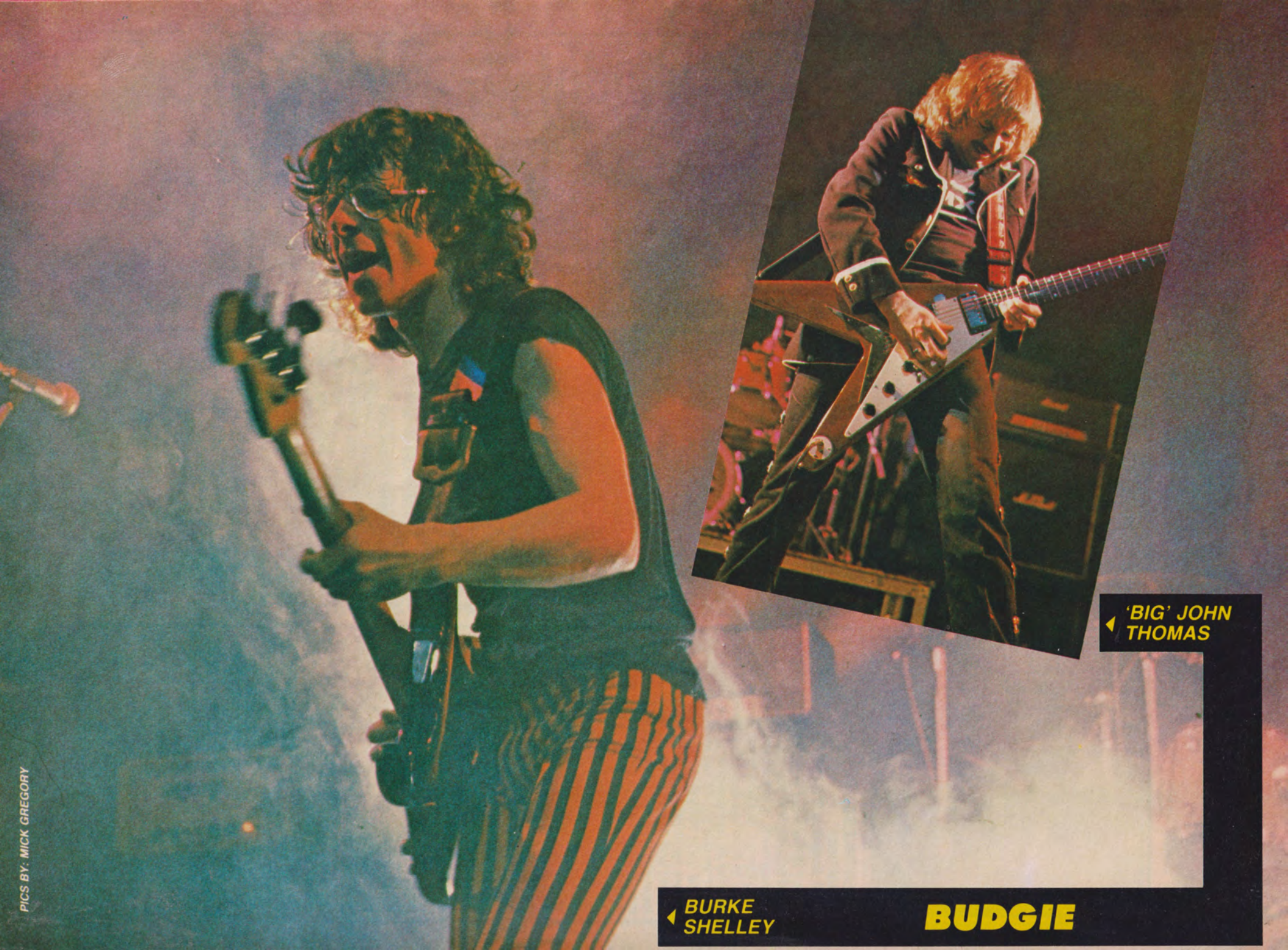
The aforementioned 'Woman' is without doubt one of the finest heavy rock ballads ever commited to vinyl. Building from an accoustic intro, coupled with a delicately-laid synth line from Mike Prince, it eventually reaches a crushing crescendo where Sanford switches his lungs onto overload and simply blows you away! A classic moment in Metal, no kidding!

Yet even 'Woman' is eclipsed by 'I Think I Got It', a pulsing power-house penned by guitarist Roger Romeo, which is a winner both musically and lyrically, concerning itself with the clap, for want of a better word! Just listen:

☐ 'I think I got it/I think I got it from you
☐ I think I got it/I don't know what I can do
☐ I think I got it/ now tell me tell me the truth
☐ I ain't been fooling around/So who's been fooling' with you?'

Painful, but most definitely a winner!

BY HOWARD JOHNSON



'BIG' JOHN THOMAS

BURKE SHELLEY

BUDGIE

PICS BY: MICK GREGORY

MARILLION
(Fish)

PIC BY: JUSTIN THOMAS

Instant Dharma

Blue Oyster Cult guitarist Donald Roeser (alias Buck Dharma) talks to Steve Gett

WHEN BLUE Oyster Cult visited these shores in August of last year to appear at the 1981 Castle Donington festival, they were on the verge of cracking Britain in a big way. A few months earlier the band had released the 'Fire Of Unknown Origin' LP, by far their best studio effort to date, and the opportunity of attaining massive exposure at Donington left them in a particularly strong position. You see, while the big US acts seem to draw healthy crowds whenever they tour these isles, few manage to consolidate their position by selling vinyl product.

Before last year the Cult had made three visits to the UK — would '81 be their year? Sadly, no. Despite some excellent warm-up dates (as the Soft White Underbelly), Donington turned into something of a fiasco. Drummer Albert Bouchard made an untimely exit from the line-up and neither band nor audience seemed to enjoy themselves. Subsequently the group returned to the States and with new drummer Rick Downey concentrated their activities on the other side of the Atlantic.

All remained quiet on the BOC front until a couple of months ago when the 'Extraterrestrial' Live double package emerged. While, I'm all in favour of in-concert recordings, I'm not so sure that another from the Cult was particularly valid. Let's face it, they've already issued a couple, one of which was a two-record set. So why another?

"Basically, we did it because the record company wanted us to," answers guitarist Donald Roeser. "And the thing is that people seem to like live albums from the Cult. It also gave us the chance to put out some product that features our drummer Rick. Besides which the Cult won't be releasing a new record until the fall."

In the meantime, BOC will be playing a 'limited summer tour' in the States. Hopefully, they'll be back in Britain in the autumn and it looks more than likely that Kerrang! fave Aldo Nova will be supporting. The Cult were supposed to be touring Europe this summer with Molly Hatchet but the dates failed to materialise.

Although BOC haven't been as busy as usual, Roeser himself has had plenty to do. At present he's just completing work on his debut solo LP, which promises to be an interesting affair. Over the years he's developed into an exceedingly good guitarist and often his talent becomes a little buried within the confines of the Cult. Making his own record is something that Buck (or Donald, have it what you will) has wanted to do for quite some time.

"That's right," he affirms. "I've been wanting to do it for a while but it's been difficult to find the time in the past. I actually started recording for about three weeks after the Cult's 'Fire Of Unknown Origin' LP had been done. But then we were out on the road for the rest of the year and it wasn't until February of this year that I could start again — it was about half-finished at that stage. Now it's pretty well complete."

Personally, I've always found Buck's material the most engaging in the BOC repertoire and I wondered had his style changed for his own album. Does it contain tunes that he hadn't been able to use with the Cult?

"I find it really hard to describe the music I've been working on," states Roeser. "It's totally different from what I've done in the past and most of the stuff was never really suited to BOC. There are songs that I've had laying around for some time and the oldest stretches back to 1973. The material is varied — there's some rock and some pop and a lot of guitars, but it's not a guitar album. There are a lot of vocals as well."

Buck is recording the project at Kingdom Sound studios in New York State and he's working with a variety of musicians.

"I've actually used Denis Dunaway and Neil Smith who used to be in Alice Cooper's band," he reveals. "And Cult's drummer and Foghat's bassist have also been helping out, together with some New York session guys. It's been really interesting to play with other people and sales willing I'd like to be able to keep a solo career running alongside my work with the Cult. But there are no plans to tour at all — it's too much of a headache. Going on the road with the band is enough!"

Buck's comments put paid to any rumours that might arise about his leaving BOC. Clearly he's more than happy to combine both solo and band activities as long as he has the time. His own LP features nine tunes, all of which contain vocals bar one entitled 'Anwar's Theme'.

Roeser: "That ones an instrumental and basically it deals with the life and death of Anwar Sadat. His assassination really affected me, though I'm not a political person. It can be dangerous to bring politics into music which to me is the most important thing."

Adding to the confusion that surrounds his name, Donald Roeser is calling his album 'Buck Dharma', his alias. This must surely result in a fair degree of bemusement for the fans. "Well, it confuses me!," he confesses.

Who originally came up with the name 'Buck Dharma'?

Roeser: "Sandy Pearlman (might have guessed!) He made it up — I like it, it stuck and I still like it!"

The 'Buck Dharma' LP is set to emerge within the next few months and should satiate BOC fans at least until the next band album surfaces. According to Roeser it'll be a departure from past efforts.

"It's the first one we'll have done in the studio without Albert Bouchard and he was a big influence in the band. In fact, I'd say that he and I were largely responsible for the way a lot of the songs turned out. Albert basically left because of personality clashes — I get along with him a lot better now that he's not in the band! Rick has worked out very well and it'll be interesting to see how the next album turns out. It'll certainly be different, I can tell you that."

"Sales willing I'd like to keep a solo career running alongside my work with the Cult."

KUTS

ELEVEN PLUS!

MAMAS BOYS
'Plug It In'
(Pussy Records PU010)

IT DOESN'T happen very often but every once in a while an album is released that just cries out to be played to death. And when a record of this quality is not only a debut album but also self-financed, it becomes a rarer item still.

Comprising three brothers, Pat, John and Tommy McManus, Mamas Boys cut their teeth in the seedy bars of Ireland. Originally purveyors of folk music Pat and John were initiated into rock 'n' roll via Horslips in the mid-'seventies deciding jigs would, if you'll pardon the pun, have to play second fiddle to their new vocation, rock 'n' roll. Pat took up guitar, John assumed bass and vocal duties and little brother Tommy was roped in to play the drums.

Now, four years on, the band are not only accomplished musicians but also have a perspective on their music that has not been jaded by the comings and goings of latest fashion. Very much in the mid to late 'seventies vein, they've obviously been influenced by fellow Irish band Thin Lizzy and the boogie — blues side of AC/DC with the odd Ted Nugent-style riff thrown in for good measure. Which isn't to say they rip everyone off, just that they act like a melting pot of classic heavy rock with their own distinctive style bubbling away on top.

'Needle In The Groove', for example, is a slow blues intermingled with a laid-back but raunchy lead guitar and an almost spoken vocal that sounds as if it was recorded through a rusty megaphone. Put like that the song appears a right mess but boosted by Pat's arrangement and Barry Devlin's superb production it comes across as a highly original extension of the basic rock format. In stark contrast, 'Reach For The Top' is a no messin' greased lightning rocker with a slapping bass line that hits you dead square below the belt.

Opening side two is 'Belfast City Blues', the only track obviously based on Ireland's domestic problems. It documents the strife-torn situation over a musical back-drop not dissimilar to Thin Lizzy's 'Still In Love With You', while 'Straight Forward' and 'Getting Out' raise the music to fever pitch and, combined, feature about 20 riffs so contagious you'll rack your brains thinking where you've heard them before.

The real killer, however, is 'Runaway Dreams', its semi-classical, guitar-picking intro building into a riff that would give your average Rainbow fan a heart attack from too much excitement. Move over Motley Crue and make way for Mamas Boys.

GEOFF BANKS

ROBERT PLANT
'Pictures At Eleven'
(Atlantic Records)

THIS IS ridiculous. Perhaps the major album release of '82 and I'm having to pass judgement after little more than a single spin.

Under ideal, indeed normal, circumstances 'Picture At Eleven' would have run its course several times on the home turntable before the steam-driven Kerrang! typewriter issued forth with bonus points of brickbats. But then Robert Plant is big news, an artiste with a headline-clinching capacity not far behind that of John Paul or The Stones. For someone this broad in appeal, standard practice tends to be redefined and the simple and the sensible often fall victim to the heavy hand of business.

So it was that, wielding notebook and pen in best cub reporter fashion, I found myself ushered into an annex at Atlantic Record's London HQ. *"You can hear the album here"*, had come the message so here I was, ears agog, attentive, expectant and clearly a pin-prick in the nether regions of my Atlantic host who eased me off the premises after one play of the album, though some clandestine needle-jumping provided a brief reprise of the choicest moments. The whole scenario had a furtive, illicit air and, in view of the album's complexity, the attention to detail and the ebb and flow of mood and texture, did little to help either artiste or journalist.

Nonetheless, my biro etched a fractured trail strewn sufficiently with superlatives, exclamation marks and generally encouraging graffiti for 'PAE', Plant's first solo outing, to gain high recommendation — not as a HM or hard rock album but simply as a collection of *rock* numbers of interest to anyone with an ear receptive to quality.

While Plant's elevated position within the world of r'n'r guarantees the LP a ready audience, it also brings to bear a fair degree of pressure, rendering any mistakes made a matter of immediate public knowledge and concern. A daunting prospect in theory but, in practice, one he seems to have weathered as there's no uncertainty or half-measure here. Quite the opposite in fact, as the production, which he handled himself, attempts to move mountains with a B-I-G confident sound that gives each of the featured musicians a chance to shine.

With the exception of Phil Collins and Cozy Powell (Cozy plays drums on two tracks, Phil does the rest) none of them are sufficiently wieghty in name or deed to make the line-up the superstar cavalcade predicted by some. But even so Robbie Blunt (guitar), Paul Martinez (bass) and Jezz Woodroffe (keyboards), once with Sabbath, emerge as more than mere props for the celebrated Plant power-chords.

There's a smooth-edged quality to the music that gives the general feel of a band at work though, as you'd expect, it's Plant's vocals, expertly phrased and with a distinctive percussive feel, that lead the way riveting the attention throughout the eight tracks here.

'Burning Down One Side,' 'Worse Than Detroit' and 'Mystery Title', all ride along on insistent, irrepressible riffs and the same hip-thrusting motion. There's real power here too but not in the fist clenching/teeth grinding sense of the word. The songs on the whole have an easy, effortless feel though in terms of construction are actually quite complex.

'Worse Than Detroit', for instance, builds from a relatively sedate mid-section into a compulsive drive for home that sees Blunt invoking his roots with some glistening slide guitar. There's also a bout of rasping sax from Raphael Ravenscroft, who surfaces again on 'Pledge Pin', something of a surprise with its prominent bass and reggaeish guitar chops.

By way of contrast comes 'Midnight In Samosa', hazy and evocative, a painting in pastel colours tastefully embellished by Blunt's guitar, and 'Fat Lip', a subtle floating rhythm and near ad-lib vocal underpinned by drum machine and persistent bass.

Which just leaves 'Slow Dancer' and 'Like I've Never Been Gone', the album's two outstanding moments hinting both of glories past and triumphs to come. The former has an inexorable, epic feel with its churning, turning guitar giving way to a lengthy instrumental passage superseded in turn by an almost choral ending, the whole arrangement worthy of Cecil B de Mille at his extravagant peak. Music to erect pyramids to.

'Like I've Never Been Gone', meanwhile, is a genuinely stirring, emotion-charged number, its opening, just the Plant voice and a rolling acoustic guitar, capable of bringing a lump the size of a small boulder to the toughest of throats and Blunt's solo fittingly his best on the album.

***'It's been so long'*, sings Plant on the aforementioned song and it's certainly taken him awhile to get his solo career officially underway. Now that things are in motion, however, we should be seeing and hearing a good deal more from him and 'PAE' shows that it's been well worth the wait.**

DANTE BONUTTO

KUTS

JUDAS PRIEST: hammering, blistering, wailing, pounding etc.

SCREAM AND SCREAM AGAIN!

JUDAS PRIEST 'Screaming For Vengeance' (CBS Records 85941)

FACT: Judas Priest are a heavy metal band.
FACT: It's far easier to slag an album than praise one, particularly if it's Heavy Metal. Perhaps that's why HM acts tend to elicit such a hard time from music critics.
FACT: 'Screaming For Vengeance' is not only Judas Priest's best LP, but one of the finest to emerge this century.

Oh gawd, I hear you cry — Gett's off again! But seriously folks, hearing is believing and I can quite honestly say that I've never been more excited by a hard rock album since the day I put the first Van Halen effort on the old turntable. Basically, the title says it all. Priest have made their vinyl comeback, after a protracted 18 month gap, with product more devastating than a nuclear warhead. The Ministry Of Defence should be told.

The striking cover depicts 'The Hellion' (great title!), the name of the instrumental that gets the record under way. This musical intro lasts just over a minute, then Priest kick off with 'Electric Eye' in true 'hammering anvils' fashion. The rhythm section, pounding the axemen wailing while Rob Halford utters some of his most poignant vocal work ever.

Over the ensuing cuts 'Riding On The Wind' and 'Bloodstone' the band sustain their blistering attack. Then comes 'Take These Chains', the only non-original composition, that could well attract some US airplay. Don't be fooled into thinking they've 'wimped out' on this cut, though. Finally 'Pain And Pleasure' draws the first side to a close in rivetting fashion.

The title track opens the second half in truly dangerous style . . . it'll doubtless 'raise a few roofs' in concert. No complaints about what follows — 'You've Got Another Think Comin' ', 'Fever' and 'Devil's Child' are all excellent while equally faultless is Tom Allom's production. Along with 'Mutt' Lange I've always rated him as an exceptionally good hard rock knob twiddler.

As already mentioned, Halford is in fine form but to me the most outstanding contribution comes from guitarists KK Downing and Glen Tipton. Their axework is quite superb! Just grab an earful of the lead breaks on 'Riding On The Wind' or 'Screaming' if you require proof. Tipton and Downing deserve far more praise than they generally earn.

All in all — a killer.

FINAL FACT: I do not lie! **STEVE GETT**

GENESIS 'Three Sides Live' (Charisma GE 2002)

EARLY Genesis struck hard with their pioneering visuals, but much of their appeal over the years has been in their ability to stun an audience with a wall of sound and blasting rhythms interspersed with mystery and alchemy. A good example is their classic 'One For The Vine' with its shimmering duet between the Banksian keyboards and Phil Collins' tortured, quivering vocals.

Cheers percolate through most of this double album of 'live' material, recorded on tour in 1981 with some vintage 1976 cuts added. Thus 'IT' and 'Watcher Of The Skies' have Bill Bruford sharing drum duties with Phil instead of Chester Thompson and Steve Hackett's guitar is unmistakable, (It has to be said that Daryl Stuermer's guitar-work is workmanlike but makes no individual contribution to the music that I can detect).

But this is Genesis at their best, playing hard and giving fans committed attacking performances. Their previous live LPs were 'Genesis Live' from 1973 and

KISS 'Killers' (Casablanca CANL 1)

STRANGE things have been going on in the Kiss camp lately. Following the emergence of 'The Elder' at the end of last year, rumours were rife that guitarist Ace Frehley had left the band. No official statement was issued from the management company regarding this situation and devotees of the masked wonders could only speculate as to whether the axeman was in or out.

The curious release of 'Killers' would seem to point to the fact that Ace is still in the group, since his face appears on the sleeve, but at the same time the absence of Bill Aucoin's name suggests that management and band have gone their separate ways.

The confusion continues unabated and, to top it all, it's difficult to see why 'Killers' has actually been released since it only contains four new songs. The rest of the material comprises a 'greatest hits' type package featuring classic cuts like 'Detroit Rock City', 'I Was Made For Loving You' and 'Cold Gin'. What's the point in re-hashing a selection of old tunes? Are they merely space fillers or are Kiss endeavouring to attract new fans? To be quite frank, I haven't a clue!

The fresh numbers have been produced by a certain Michael James Jackson and are in fact very good. Of the four items 'I'm A Legend Tonight' and 'Nowhere To Run' are definitely the best, but why couldn't they have been issued on an EP. As it is Kiss addicts will have to fork out for an entire album, the bulk of which they no doubt already possess? It beats me! **STEVE GETT**

GENE SIMMONS: "Why have we put it out? There's a space on the wall over there . . ."

RED ALERT!

BARON ROJO
'Volumen Brutal'
(Chapa Discos HS 35053 — Spanish import)

YOU MAY now be heartily sick of the Johnson pen's inky wafflings about Baron Rojo, and it's true that I've often sung the praises of Spain's greatest export, so let me add that this review appears under the supplication of the rest of the *Kerrang!* staff, who I'm glad to say are equally enthusiastic about the Barons after spinning the disc for themselves ('. . . apart from the Spanish vocals' says the very English and conservative Mr Dante Bonutto!)

'Volumen Brutal' stands proudly among the HM albums filed under the heading 'Absolute Killers'. Hard 'n' heavy as Anvil, classy as Toto, guitarist brothers Armando and Carlos de Castro, drummer Hermes Calabria and bassist Jose-Luis Campuzano have got it all and all you lot have to do is lend an ear to 'Los Rockeros Van Al Infierno', 'Concierto Para Ellos' or 'Hermano Del Rock 'N' Roll' to be won over. It's so simple!

OK, 'comparisons, comparisons' I hear ya holler. Take 'Las Flores Del Mal' and you think of Saxon, the lightning quick instrumental 'El Baron Vuela Sobre Inglaterra' and it's the best of Iron Maiden in your head, while the dual guitars of 'Resistire' render Hatchet's three pronged assault positively puerile. It's that wonderful!

And if that little lot hasn't made the old mouth salivate, then let me tell you that Gillan's Colin Towns plays on the LP and Bruce Dickinson has jammed with the band. No-one who's heard 'Volumen Brutal' has come out with anything but praise — add your voice! **HOWARD JOHNSON**

'Seconds Out' from 1976 and this adds another worthy chapter to the saga, with well chosen material, including Pete Gabriel's 'The Fountain Of Salmacis' (from 'Nursery Cryme' 1971), and more recent stuff like 'Abacab' and 'Turn It On Again'.

It's interesting to compare the funkiness of modern Genesis with their 'seventies orchestral style, both represented on this package tour of the band's musical library. Watch out for La Bruford's clipped and probing drum intro to 'IT' and Tony's ancient Mellotron still hanging in there for a magical performance of 'Watcher Of The Skies'.

Rather a dull cover by the way, recalling Frank Zappa's 'Fillmore East' album of 1971. But if in need of a fix of Genesis music, then switch of the world, put on your ex-British army earphones, plug into the radiogram and get lost!

CHRIS WELCH.

LOW LIFE

ROLLING STONES
'Still Life' (American Concert 1981)
(Rolling Stones Records CUN39115)

THAT AFTER all these years the Glimmer Twins could produce a bad album seems about as likely as a major Argentine economic recovery, and 'Still Life' is no disappointment though to my mind, there are two factors that work heavily against this live offering from the Stones' American tour. Firstly, the timing. This should have been released after the Stones had packed their bags, leaving us with a suitable souvenir of their phenomenal power and presence. As it is, tempered by remixes and overdubs, this fails to match the glory of the band onstage.

Secondly, only a week before acquiring 'Still Life' I laid my grubby hands on a three volume rarity called 'Twenty Flight Rock', two hours of concert recorded on the last night of the US tour which also happened to be Keef's 38th birthday. No retouches on this one and the effect is aurally numbing in its brilliance. Jagger, at times breathless, always beyond reproach, and Keef and Ron beautifully anarchic in their guitar-work especially on 'Black Limousine', curiously omitted from the official version.

The choice of tracks is interesting, nonetheless, from the stirring opening chords of 'Under My Thumb' through Eddie Cochran's 'Twenty Flight Rock', appearing for the first time on a Stone's album, and Smokey Robinson's 'Going To A Go Go' (this one'll grow on you) to the anthemic 'Satisfaction' (the greatest song ever written?), but I really wanted more balls from the album. I wanted to be reminded just how degenerate rock can be. While the Rolling Stones remain the ultimate live experience in rock n roll 'Still Life' somehow misses out on the essential depravity of their performance.

Against anyone elses standards this would count as a masterpiece. For the Glimmer Twins though . . . well, it's only rock n roll . . . but I still like it.

DAVE DICKSON

KANSAS
'Vinyl Confessions
(Kirshner EZ 3002)

STILL very much an unknown band in this country, American pomp rockers Kansas release their ninth album. Previous LPs seem to have been issued under a veil of secrecy and the band's lack of gigs in this country has resulted in them acquiring an underground appeal. For anyone unfamiliar with the name, Kansas play full-blown pomp with piano, violin and assorted synthesisers weaving their way round a solid rhythm section/guitar foundation in grandiose musical epics.

This is an important album for the fans as it sees the departure of the singer and keyboard player Steve Walsh and the arrival of his replacement John Elefante. In fact, Elefante's vocals are uncannily similar to Walsh's, operating in roughly the same range, and his song-writing integrates perfectly with the group's sound.

His contributions (co-written with one Dino Elefante) are very strong. 'Right Away' shows how the choruses have been beefed up (in fact the whole album has a more up-tempo feel than usual), while 'Chasing Shadows' is a fine ballad featuring some controlled vocals over simple piano and acoustic guitar, building slowly at the end as Robby Steinhardt's violin sweeps in. Elefante's co-credits on 'Face It' and 'Play On' also show his prowess at penning commercial pomp with bomp (well, it rhymes, doesn't it?).

The appearance of horns on a couple of tracks adds a richer sound, but really they could easily have been duplicated on the synthesiser, while guitarist and keyboard player Terry Livgren's lazy, laid back 'Diamonds And Pearls' chorus line is redolent of the ever-mellow 'Starcastle', and 'Borderline' has a hook that verges on Eagle's strumalong.

Anyone who likes pomp or progressive music would do well to check these guys out as they're criminally underrated.

WAYNE PERKINS

JON LORD
'Before I forget'
(EMI Harvest SHSP 4123)

JON LORD has played keyboards in two of Britain's most successful bands, Deep Purple and Whitesnake but neither of these groups has ever *consistently* sparked off that certain something in me — the electric buzz alerted when you know that what you're hearing is pure dynamite!

'Before I Forget' spans the width of music written by Jon outside of Whitesnake, deemed either unsuitable or not good enough for the band's repertoire, depending on your point of view. I would suggest unsuitable, for, in some strange way the album triggers off that reaction within me mentioned earlier. It's neither contemporary or original and I'm usually no great organ lover (so to speak), yet 'Before I Forget' boasts a great deal of charm, spanning a wide variety of styles and hanging together convincingly with Jon, a master of his art, having a thoroughly good time.

'Chance On A Feeling' is melodic hard rock while 'Tender Babes' is a galloping keyboard frolic. These numbers are the pick of the 'up' side while the instrumental 'Burntwood' and the moody introspective 'Before I Forget' are the highlights of the flip, labelled, not surprisingly, the 'down' side.

Negative factors are the tired 'Hollywood Rock And Roll' and the sub-Barbara Dickson 'Say It's Alright', but a good album, the contents of which should be perused at leisure.

HOWARD JOHNSON

pix by Geoffrey Thomas

Billy and the Andy Warhol painting which is the cover of the new albun

SQUIER ROUTE!

DANTE BONUTTO catches Billy Squier In Motion

"I got the big beat,
I hear the big sound.
I got the big beat,
I get on down." ('The Big Beat' — Billy Squier 1980)

THE BIG beat has been playing inside Billy Squier's head for the last 12 years. But it's only recently, through a fruitful in-studio partnership with Queen/ELO producer Mack, that he's been able to translate it onto vinyl — to create the near grandiose blend of heavy rock and pop now widely recognised as *The Billy Squier Sound.*

While one of his early bands, The Sidewinders, built up a sizeable East Coast following, Boston-born Squier found himself constantly at odds with the rest of the line-up. They wanted to lighten the sound and play pop, pure and simple; he wanted to toughen things up and, following the inevitable split, set about doing so with a new outfit, Piper.

The band's two albums give evidence to a style that draws evenly from the hard and soft ends of the rock'n'roll spectrum. Certainly, as far as Squier was concerned, a step in the right direction, but from a commercial point of view too ambiguous since it prevented the band from establishing a clear-cut identity.

Faced with another dead-end, Squier put an end to Piper and struck out on his own, still drawing inspiration from HM and pop but in a more selective way. From the former he took energy and drive, ditching the clanking and the ponderous, and from the latter the haunting melodic line devoid of vapid glutinous additives. Gone were the extremes. He simply focused on the middle ground and in 1980 released his first solo album 'The Tale Of The Tape'.

The cover shot, a loosely-attired rather precious-looking Squier, wouldn't be out of place in a mail-order catalogue and musical direction remains somewhat unresolved , but cutting through magnificently comes the Squier flair for penning tunes both instant and lasting, 'Like I'm Lovin' You', 'Young Girls', 'Calley Oh' — all are distinctive and enjoyable.

But it was the follow-up released in spring '81 that marked the beginning of the alliance with Mack and promoted him rapidly to major artiste status. 'Don't Say No', backed by nationwide airplay and extensive touring in Europe, Australia, Canada and America, held a top 10 position in the US album chart for over six months and sold well in excess of two million copies in the American market alone.

Following that sort of success is enough to bring a gleam to the coolest of brows and with 'Emotions In Motion', his third LP, set for an early August release, the pressure is certainly on.

IN TERMS of recording, the procedure followed on 'Don't Say No' has been preserved in toto — tracks initially laid down at the Power Station, New York, with Mack, Billy and the Squier band and the mixing done at Musicland Studios, Munich, by Mack and Billy alone.

The only notable difference is that bassist Mark Clarke (ex-Heep, Rainbow) has now been replaced by Doug Luban, who played on a number of The Doors albums. Not wanting to tamper with a successful formula has, no doubt, something to do with his symmetry of approach, but a lengthy chat with Squier on the second day of mixing revealed an altogether more practical reason.

"I try to keep people away from distractions while they're working and Munich, in my opinion, is one of

the more swinging cities in Europe. There's a lot you can get into here. So, to start with, Mack comes over to New York where the band and I are based and we keep everyone at home, relatively under control, then when the recording's finished he and I come here, where he lives.

"I guess I'm an exception to the rule in that I don't really mind hotels. I'm comfortable just about anywhere because I'm very solitary. I don't need to be out finding things to do."

Not yet on the books of any one particular monastery, however, Billy occasionally allows himself a trip to Munich's prime den of iniquity, The Sugar Shack, though keeping pace with a one-mix-a-day schedule means working right through to the early hours.

On the day of our encounter 'It Keeps You Rocking', the (probable) B-side of the (probable) single 'Emotions In Motion' (feauring Freddie Mercury and Roger Taylor, no less) was the track awaiting completion.

A straightforward rocker spiced-up by drum machine and synthesised bagpipes(!), it kept him hunched over the studio console till four in the morning, honing, refining and eliminating flaws sustained only by regular belts of Fernet Branca, a particularly noxious aid to the digestion inexplicably sworn-by within the Squier camp. On the finished product he and Mack will share production credits but, if disagreement should occur, the final say is his.

"No serious decision is ever made like that, though," he points out firmly. "Mack and I agree on everything that's important. If it's a key issue, like shall we put the vocal on or not, we decide together!"

So how did you get involved with Mack? (thankfully not a man of excessive proportions or the puns would be unthinkable).

"Well, I was going to do my first solo album with Brian May as producer; he's an old friend, and he said: 'I want to do it but we've got to have Mack involved' — Queen had just started working with him at this stage. And that made me think because Brian's very fastidious and not easily impressed. I asked who Mack was and he said: 'Oh, he's the guy behind all those ELO reords', and I went: 'God, he did them? Say no more', because sound-wise they're fantastic, very clever and dynamic.

"As it turned out Brian couldn't do the album because he didn't have enough time, so last year, when I was preparing to start work on 'Don't Say No', I just thought of Mack. I rang him up, we met and it all went from there."

The working relationship between the two isn't one based on endless discussion and debate. They approach the same ends almost instinctively, though what those ends are can vary from day to day.

"I really just try to work with some ideas that I like," explains Billy. "I don't write hit singles, though I want to have them, and I certainly don't look on myself as being all one way. I don't say: 'Oh, I can't use horns on a record, I'm a guitar player, and that's it, 130dBs', cos I think that's very confining and not that interesting."

WHEREAS some musicians like to write over a long period of time, restructuring their thoughts time and again, Billy prefers to organise the material for an album just prior to entering the studio. This time he started work early in the New Year, shutting himself off from mainstream civilisation and concentrtaing totally on the task at hand. After four days he'd completed the music and after 18 days he had the lyrics done as well.

"It's all a mess when I start out," he reflects. "I have books that I carry round with me all year in which I write down titles, lines and ideas and that comprises one section. And then I have tapes, because every night we're on tour I have a tape machine running in the dressing room while I'm tuning up.

"I never practice, you see, I only ever play in the studio or on stage, but before each show I spend a couple of hours tuning all my guitars, I never let anyone else do it, and once in a while I'll come up with a few little things worth using. So I end up with my notes and my tapes and away I go."

Due to the limited time at his disposal he never writes more songs than he needs, usually 10. These are then rehearsed with the band — Bobby Chouinard (drums), Alan St Jon (keyboards), Cary Sharaf (guitar) and the aforementioned Doug Luban (bass) — who are free, and indeed expected, to add ideas before the songs are finally laid down in the studio proper.

When not on tour, rehearsing or recording the individual musicians are at liberty to play with other people, but by and large Billy keeps them pretty busy. Last year they spent several months with him on the road and this year they've just embarked on another major tour due to take in open-air festivals and a 10-week stint with Queen as well as possible trips to Australia and Japan.

A European trek is also on the cards, tentatively scheduled for February '83, and in view of the reponse gleaned by Squier at the '81 Reading Festival British dates shouldn't be in short supply.

"Reading was one of the best shows ever," says Billy without hesitation. "The feeling I got was something I'll always remember. I loved it."

Prior to this much-lauded appearance he played some UK dates with Whitesnake, completing a tour with them last spring and then joining them for a few more dates just before Reading.

"They helped me a lot really," he admits, "I should think that most of my support in Britain comes from playing with that band. The opening shows we did with them were our first in the UK so no one knew who we were and the response was fairly low-key. But when we came back we supported them in Edinburgh and it was totally different — like Reading!"

HAVING a British manager and a set of influences that includes The Kinks, The 'Stones and the Yardbirds, Billy's obviously keen to do well here but, from a financial point of view, America remains his most important market. Unlike some US artistes, whose appeal is confined to a particular coast or state, the Squier name packs 'em in right across the country, inducing maximum hysteria in Los Angeles (traditionally a difficult area to break) and Detroit, the 'Rock City' itself, where he had the number one album for three consecutive months.

With the US press having only a limited influence and certainly no power to dictate musical fashion, this is a popularity founded essentially on radio airplay for which the Squier sound, favouring drums, vocals and guitar, has proved ideal.

"Those are the three main elements of what I do because that's what gets me off," he explains. "When I pick up a guitar I still get the same feeling I did when I first started. There's a definite sense of power there. It's highly sexual. There's something about holding that instrument and what you do with it that's very attractive — and very consuming."

Indeed, when Squier heads for the spotlight clutching one of his 10 vintage guitars, he leaves his life behind him in the dressing room. Totally immersed in the rock'n'roll ritual, he has a single-minded approach to performing that's been known to result in the odd nasty moment.

"On the last tour there was a point in the set where I'd throw my guitar offstage and my roadie would catch it. Usually, I used this '59 Telecaster Custom, which is relatively inexpensive, but one night when I was playing it I broke a string and I had to rush to the side of the stage for a quick change-over. The guy there wanted to give me a Strat but I insisted on taking my '58 Les Paul Sunburst, which is worth about 15,000 dollars, forgetting I'd have to throw it off.

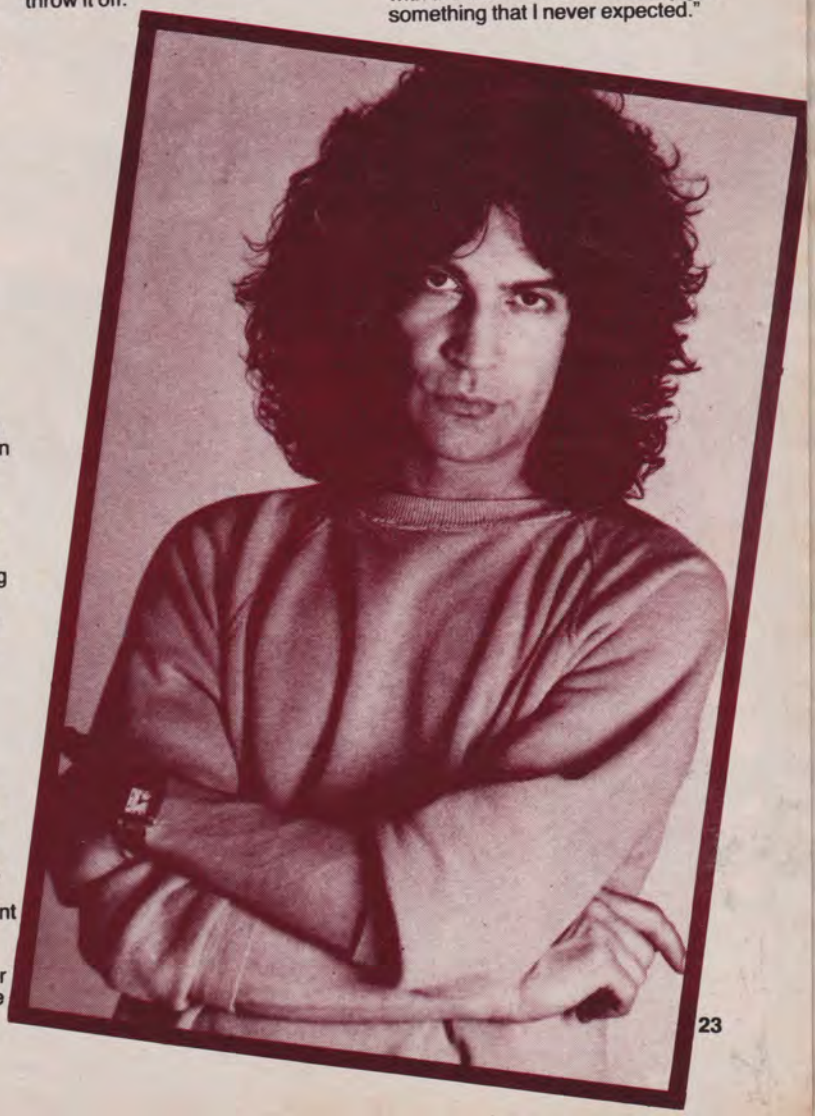
"So I went out on stage and suddenly I realised why he hadn't wanted to give it to me. I looked around and everybody in the band was holding their breath, my guitar player said he almost threw up, and, sure enough, come the end of the song I zipped it right off.

"By this point my roadie had turned white and the ke roadie had come over to stand behind him — they were lining up! They said they saw their paychecks coming at them. Anyway, my man caught it, the other guy caught him, and they just stood there hugging each other for dear life . . ."

AT THIS point in his career Billy's looking to embark on a number of different projects and expand into adjacent fields. Already he's composed the title track for a big screen update of 'American Graffiti', tentatively called 'Fast Times', and provided vocals and guitar on a number penned by Gorgio Moroder to accompany Fritz Lang's early sci-fi classic 'Metropolis', now revived by Moroder in retouched, retinted form (Pat Benatar and Lou Reed are helping out as well).

He may also be writing some material for Olivia Newton John, a much underrated artiste, in his opinion, but at the moment it's the 'Emotions In Motion' album cover, two portraits of himself done by Andy Warhol, that he talks about most. He paid for it and he's more than pleased with the result . . .

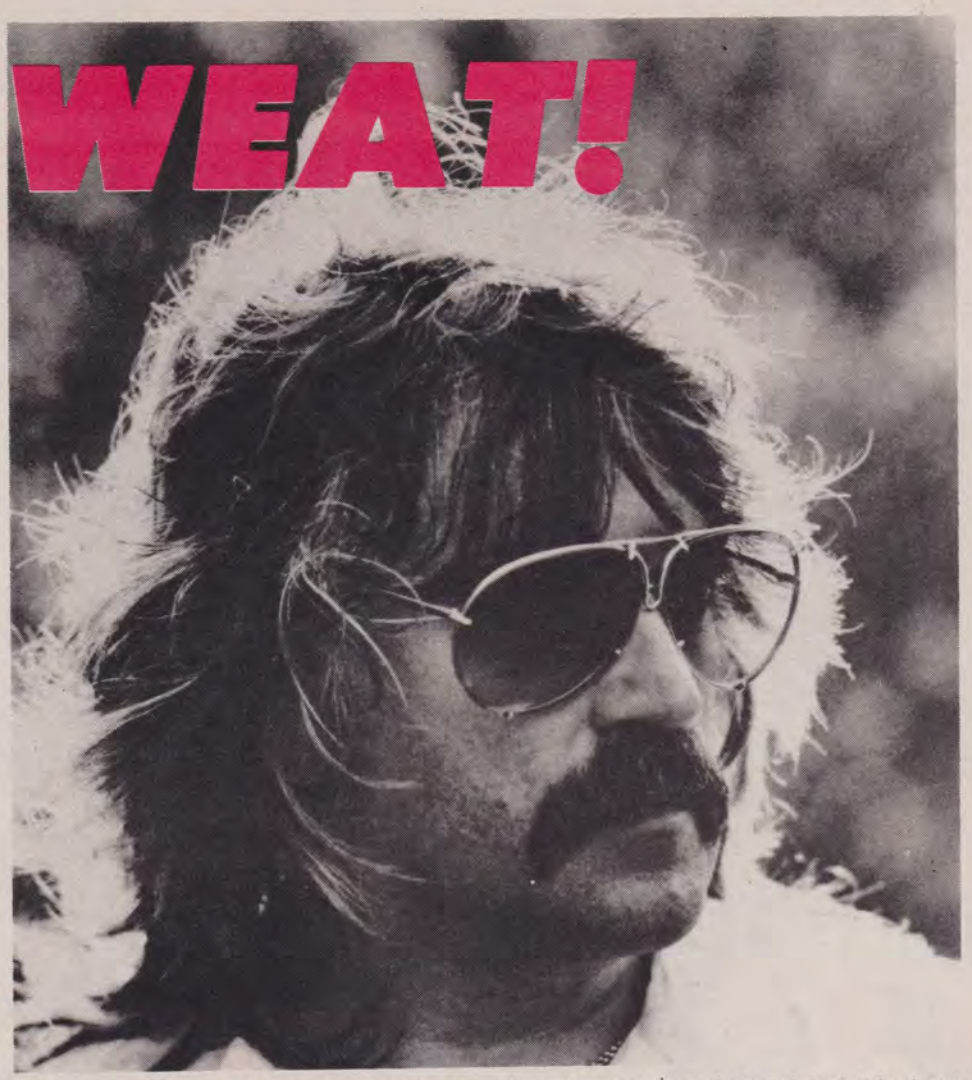
"It's just the greatest cover ever! I can come right out and say it'll knock you over. Whatever happens with the album now I've already got something that I never expected."



BILLY SQUIER

PIC BY: CHRIS WALTER

NO SWEAT!



'I don't want to sound big-headed but the new Snake album will set standards! 'Come An' Get It' was a little restrained but the new one 'Saints And Sinners' lets all hell loose.'

His solo album, Whitesnake and strangling Glenn Hughes. An unruffled Jon Lord talks to Howard Johnson about them all

"I'M MUCH more self-confident now than I was with Purple. Whitesnake has made me feel good. We were under pressure in Purple — blazing a trail for a new music and learning on stage, whereas Whitesnake is more relaxed. We're blazing our own trail but the music is established."

Jon Lord leans back into a comfy chair at EMI Records' London headquarters, puffs slowly on a cigarette and looks at me through smoke-tinted shades. He does indeed look more relaxed, the picture of health — tanned, immaculately dressed and with long, clean (if grey) hair. Not what you might expect. In view of Whitesnake's recent internal troubles, with both guitarists leaving to pursue their own careers, a certain trace of worry would only be natural. Don't you believe it! Let the grand old Duke of Rock explain the situation to all of you who've been charmed by the 'Snake:

"David's had a legal problem with contracts, but as soon as they're sorted out we'll be back on the road. That's the only thing that's bugging me now. I just want to get out and play. I went to see Ry Cooder recently and I was bloody jealous. I was in the stalls and I felt like jumping up on stage.

"I really miss playing live, and I wouldn't mind doing five or six smallish gigs around the country to promote my solo album. But I don't want to add fuel to any split rumours. I'd only do the tour if I thought the public would like to hear the music on my album."

Ah yes, Jon's album. *That*, and not Whitesnake split rumours, is the reason for our meeting. I'd better carry on before I forget. Which reminds me, 'Before I Forget' is the title of the Lord LP.

"The ideas for the album have been trundling around in my head for a few years now and as I don't like inactivity, this seemed a good time to get out and do something. The record is vaguely autobiographical and is very personal to me. I didn't want to do the same kind of album I did in 1975 with an orchestra, I wanted to record with just a few friends. It's an introspective work and it came out a little gentler than I expected. Jon Lord and Whitesnake fans must occasionally want to be introspective and I'd rather they did so with my music than Barry Manilow's. Side one has the 'up' tracks and side two contains the 'down' numbers so you can choose your mood."

It doesn't sound as if here speaks a man who is hungry for rock!

"Well as there's no financial pressure on me I can afford to be a little more esoteric, but it's a long time since Purple and I'm no millionaire. I'd like to see the album sell and see people accept it as a personal statement. The next one will be a little more angry!

"I've got three guys from Bad Company playing on 'Before I Forget' as well as Simon Phillips, Ian Paice and many others. I wanted as many musicians as possible to bounce off musically. I didn't want to give the impression that I was forming a band. It *is* a solo album and so I hope that my style gives it an identity, even though I'm using a wide range of musicians. I've played it through a few times and it seems to hang together. I hope it's not just a rag-bag of ideas."

Certainly the album represents more than the Jon Lord Indulgence Hour (or rather 40 minutes). The 'bouncing off' seems to have worked.

"Well, I *can* get inspiration from within myself but other musicians often add things that aren't there at all to begin with, which is why Purple was so good. Playing with Blackmore was no Sunday picnic. He's a very demanding musician to play with but that put a magnificent tension into our music. The two of us used to have battles on stage, chucking licks at each other and saying by the looks on our faces: 'What can you do with that?' I thoroughly enjoyed it.

"When Blackers got a little disinterested in Purple around the time of 'Stormbringer' the heart went out of the band and in hindsight we should've stopped then. You can't make good music when someone isn't pulling their weight, so I knew exactly what I wanted for my next album having been through it all before. God rest Tommy Bolin, but he couldn't fill Blacker's shoes — the bouncing off failed."

This would seem to indicate that Jon enjoys working with demanding musicians who give him a hard time. Masochism for professionalism, eh?

"Yes, but that's the only way to succeed. David's a very demanding musician. He drains himself to the nth degree and expects the rest of the band to do the same. Then again, I'm demanding of the musicians I play with. The worst argument arising from those demands came in 1975 when Glenn Hughes started living on the moon, instead of firmly and squarely on the earth, where he should be. His playing suffered and he became a very silly boy. To him, he was brilliant but to me, the rest of the band and the audience he was patently not delivering.

"I remember once discovering myself with both hands round his throat, holding him against a wall backstage at a gig in Idaho. He'd come screaming off stage having just played like a lunatic and had then announced that he wouldn't go back for an encore because the audience didn't deserve it! The next thing I remember was someone pulling me off him. I'ts the only time I've resorted to violence in order to get my ideas across, but it proves that I am demanding. I like to be surrounded by people who know what they're doing."

Naughty Jon, and he looks such a level-headed gent as he calmly lights another cigarette. This tale makes me wonder about the other side of the proverbial coin. What it's like when a band knows it's played badly and yet is still awarded an ecstatic response?

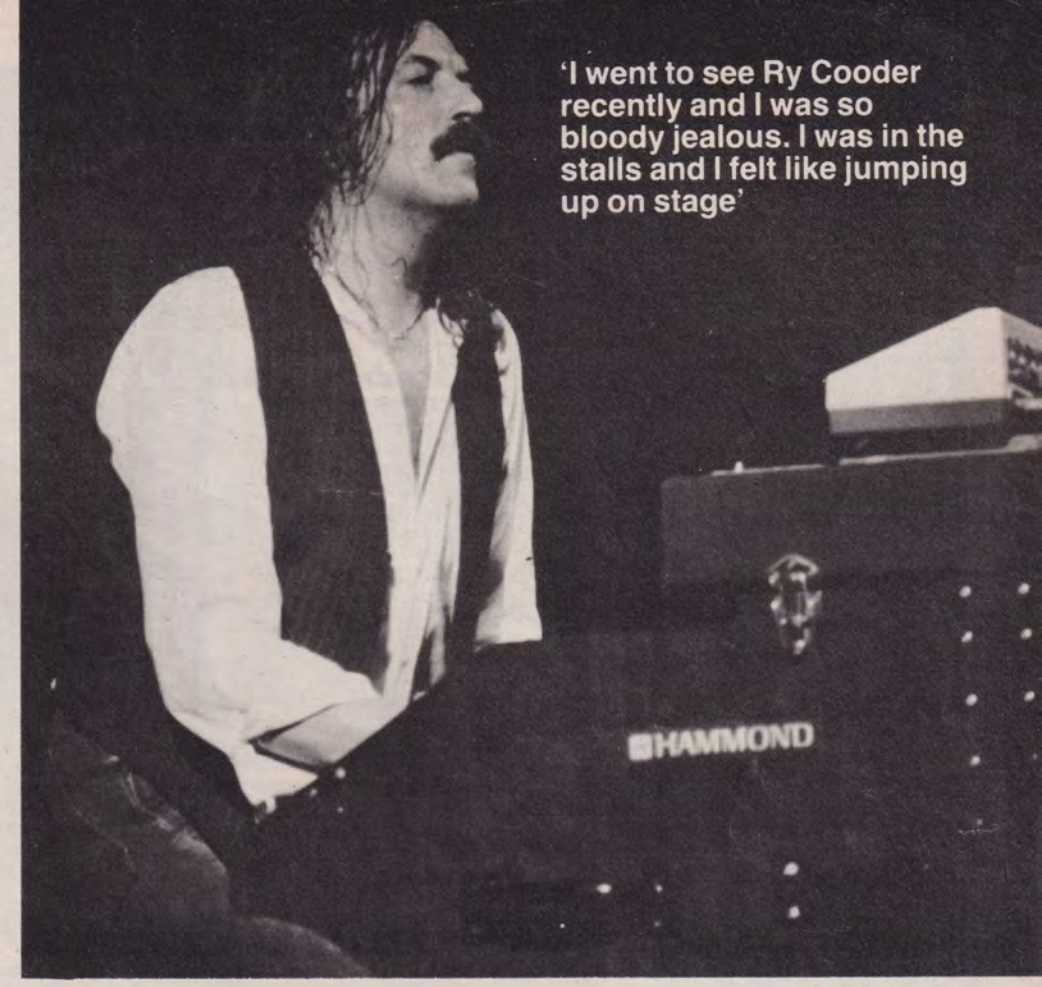
"When that happens you really do go home glum, because you know that you're being acknowledged on your past record and not on how you've performed that evening. David reacts very bitterly towards himself on those occasions, though fortunately it's only happened a couple of times with 'Snake. When you perform badly and you actually do have the capability to play well, it's usually because you don't feel too good. Yet in this business the illness is usually self-inflicted. You should never go on stage in a sub-standard condition. I did it once and it taught me never to do it again. I played an entire three to four minute organ solo on one note, though that was a long time ago now."

So Jon's famous Hammond has actually served as a bar for the great man to prop himself up on! But what about the more . . er . . conventional uses of the organ. Does he prefer it to piano and synth?

"I love piano, because that was the instrument that sparked off my interest in music. I'm wary of synths and I only use them as a means to an end. They're overtaking the ability of young musicians to actually play. The machine tends to end up playing the man and as such becomes emotionless. I don't like the cold music — the Kraftwerk syndrome, which doesn't mean that it shouldn't exist, and I don't resent it because my career has gone marvellously.

"I intend to record another solo LP as soon as possible and it may be all instrumental, as I am an instrumentalist. Besides, I sing like a drain, and then there's the new 'Snake album. I don't want to sound big-headed, but it will set standards! 'Come An' Get It' was a little restained but the new one, 'Saints And Sinners', lets all hell loose. I've done some really good keyboard work on it too. I can't wait to go 'snaking around Britain again!'

Until then, content yourself with Jon's solo album. Introspectiveness rules! As Whitesnake might say: 'He wishes you well!'



'I went to see Ry Cooder recently and I was so bloody jealous. I was in the stalls and I felt like jumping up on stage'

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BOLTON	Tracks Records, 10-12 Meal House Lane
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CHESTER	Ames Records & Tapes, 52 Northgate Street
CHESTER	Penny Lane, 77 Foregate Street
DUDLEY	Concert Security Services, 53 Cradley Rd., Netherton, Dudley, W. Midlands Coach travel available
ECCLES	Ames Records & Tapes, 74 Church Street
LIVERPOOL	Penny Lane Record shops
MANCHESTER	Piccadilly Records, 8 Parker St Coach travel available
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NELSON	Ames Records & Tapes, Marsdon Mall, Arndale Centre
NEWCASTLE-U-LYNE	Lotus Records, 23 High Street
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PRESTON	Ames Records & Tapes, 12 Fishergate Walk, St. George's Shopping Centre
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KONTACT

OUR REGULAR Kontact spot aims to help answer many of those questions about your favourite bands, fan club details, equipment queries or merchandising problems, etc. If you've got a question, write to us at: Kontact, Kerrang! 40 Long Acre, London WC2. But we're sorry that no personal correspondence may be entered into.

LAST SUMMER I saw Journey in a three band gig in Ottowa, Canada. Apparently Journey's line-up has changed quite radically since its beginning; also, the band has released quite a few albums, could you please give me a full discography and list of line-ups? **Simon Van Zwonenberg, Kent.**

PLEASE give me some information on Journey, have they a fan club? **Dave Steed, Wolverhampton.**

● **Journey was formed in 1973 by former Santana men Neal Schon and Gregg Rolie with Ross Valory, George Tickner and Prairie Prince. Rhythm guitarist Tickner and drummer Prince left soon after, the latter to form The Tubes, and Englishman Aynsley Dunbar filled the vacant drum-seat. The first three albums were groundbreaking affairs and it wasn't until the fourth that the band received international fame. This fourth album 'Infinity' was the first to feature Steve Perry as singer. Two albums later Dunbar left to be replaced by Steve Smith and in 1980 founder member Rolie also departed, being replaced by Jonathan Cain of The Babys. This leaves a present line-up of: Neal Schon (guitar), Ross Valory (bass), Jonathan Cain (guitar, keyboards, vocals), Steve Smith (drums) and Steve Perry (vocals). Journey have released nine albums, and material from the first three is available now on a double album called 'In The Beginning' (CBS 22073).**

Albums:
'Journey' (CBS 80724)
'Look Into The Future' (CBS 69203)
'Next' (CBS 81554)
'Infinity' (CBS 82244) (Now deleted)
'Evolution' (CBS 83566)
'Departure' (CBS 84101)
'Captured' (CBS)
'Dream After Dream' (Only available on Japanese import)
'Escape' (CBS 85138)

Singles:
'Wheel In The Sky'/'Can Do' (CBS 6233)
'Lights'/'Opened The Door' (CBS 6392)
'Lovin' Touchin' Squeezin' '/'Day Dream' (CBS 7890)
'Anyway You Want It'/'Do You Recall' (CBS 8558)
'The Party's Over'/'Wheel In The Sky' (CBS 9578)
'Who's Cryin' Now'/'Escape' (CBS A1467)
'Don't Stop Believin"/'Natural Thing' (CBS A1728)
'Open Arms'/'Little Girl' (CBS A2057)

Journey do not have a fan club in this country although they have one in the USA at the following address: Journey Fan Club, PO 404, San Fransisco, California 94101, USA.

COULD YOU please tell me if the 'Sounds Book Of The Electric Guitar' is still available and how to go about ordering it? **J. Metzger, Manchester.**

● **The 'Sounds Book Of The Electric Guitar' can be ordered from: Mail Order Music, Camden House, 71 High Street, Newmarket. They have a good stock of this book which is a comprehensive guide to buying a guitar, full of reviews, information on accessories and customising and all the technical bumph you can handle. Send £1.50 plus 45p p&p.**

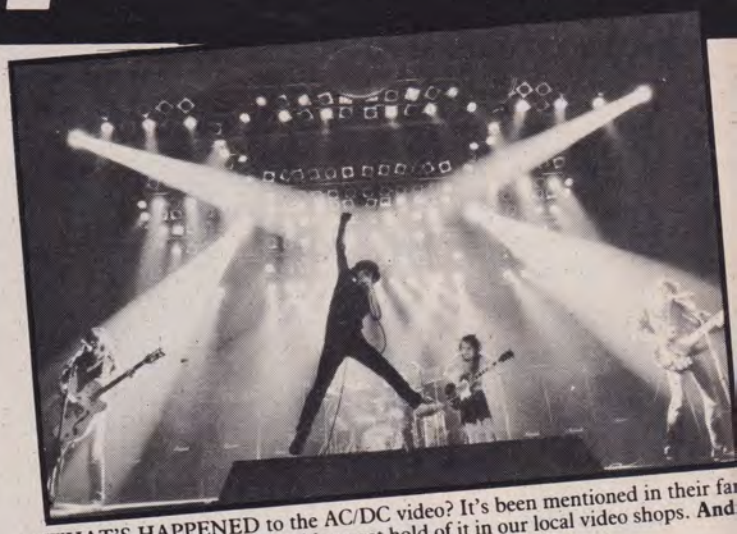
WOULD YOU please print a list of the Heavy Metal videos now available and where to obtain them. **Paul Dyer, Lymington, Hants.**

● **We have collected together a list of some of the heavy rock videos currently on sale. These are available from most large record shops who have a video department (Virgin, HMV etc.) or by mail order from companies such as Adrians Records, 36 High Street, Wickford, Essex, who will supply a video catalogue if you send a sae. Video prices range from £30-£40 so it may be advisable to hire them from a local video hire shop, though you may find that not all videos can be obtained in this way.**
Here's a selection of those of interest to Kerrang! readers:
'Iron Maiden' (Recorded live at the Rainbow Theatre. A new Iron Maiden video will be out in September). Deep Purple, 'Rock Flashback' (The California Jam 1974, Purple with newly acquired vocalist David Coverdale). 'Queens Greatest Flix'. 'Motorhead' (half hour compilation of their promo videos). Status Quo 'Off The Road'. Thin Lizzy, 'Live And Dangerous'. 'Woodstock' (featuring Hendrix and many more). Jethro Tull, 'Slipstream', (Tull acting out many characters from various albums). Black Sabbath, 'Never Say Die'. Alice Cooper, 'Strange Case Of'. Alice Cooper, 'Welcome To My Nightmare'. Pink Floyd, 'Live At Pompeii'. 'Butterfly Ball' (maybe of interest as this film features David Coverdale, Ian Gillan and music by Roger Glover). April Wine, 'Live In London'. 'Stamping Ground', Santana, Pink Floyd, Jefferson Airplane.

I'VE WRITTEN to the address you gave for the Judas Priest fan club and have had no reply. Does it still exist, I want to get in touch with Rob Halford. **Liz Wright, Scunthorpe.**

● **It appears that the address we gave you has changed. Richard Curwen is now running the Priest fan club which offers many goodies including the only *official* Priest merchandise available. If you wish to contact Rob Halford and join the fan club, then drop a line to: PO Box 9, Stratford, London E15 4NX.**

Y&T FAN CLUB:
PO Box 6089, Oakland, CA., USA.



WHAT'S HAPPENED to the AC/DC video? It's been mentioned in their fan club newsletters but I'm unable to get hold of it in our local video shops. **And Jackson, York.**

● **To date, the only videos made of AC/DC are promotional ones not available over the counter. It is, however, likely that the band will produce a video for sale to the public. We'll let you know about it at the time.**

sounds

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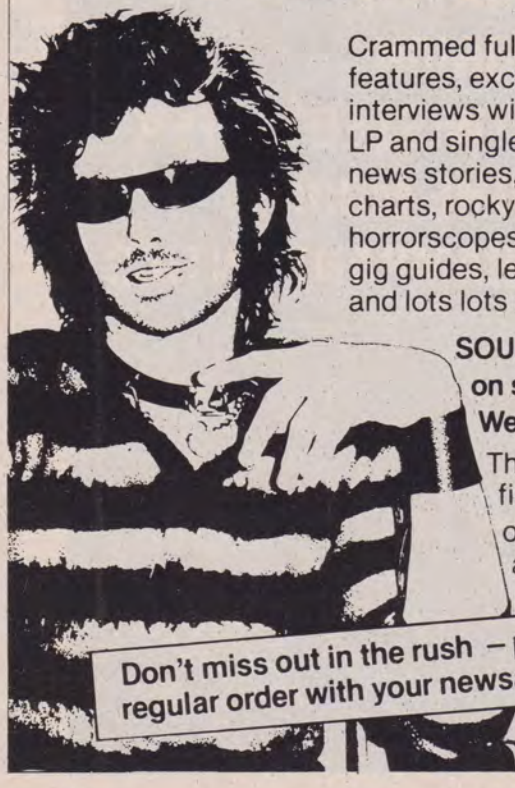

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ARMED & READY

More new bands to watch out for

Bands interested in appearing in the Armed and Ready section should send a record or tape, photo (preferably black and white) and relevant details, including contact number/address, to Armed and Ready, Kerrang!, 40 Long Acre, London WC2.

STATIC

STATIC first saw the light of day three years ago in Woking, Surrey, but the band as it appears today is a more recent incarnation, taking shape some 18 months ago when Andy Rose (bass) and Kieran McCleary (drums) came in as replacements for the previous rhythm section, joining Noel Jones (lead vocals, guitar and synthesiser) and Paddy Chambers (lead guitar) to complete the present line-up.

As a result of various plugs on local radio advertising their gigs and playing their demos, they've received numerous promises of deals and singles without ever seeing an end-product in the shape of a piece of vinyl. However, they now intend to release a single under their own steam, with 'Voice on the Line' the most likely choice for the A-side.

On the live front, the band have supported Trust at the Marquee Club and opened for Weapon who accompanied Motorhead on their 'Ace of Spades' tour, while in the pipeline are gigs with the ever-present Jackie Lynton Band. Normally, though, Static concentrate on the pub circuit building up a following in the North Surrey South London area gigging whenever and wherever possible.

Static's music, written by Noel and Paddy, encompasses all the group's musical influences, from hard rock through to blues and punk, while still remaining accessible to listeners outside these spheres. In the meantime interested parties can contact the band through Noel at 41, Richmond Park Rd, Kingston-on-Thames, Surrey, KT2 6A or on 01-546-4890. DAVE DICKSON

SHYWOLF

IN THE wake of all yer Straywolfs 'n' Lonewolfs and two different strains of Wolfs comes the latest in the Wolf-pack: Shywolf.

Based in the Heanor area, Shywolf are the most recent incarnation of the legendary mid-late 70's group Spoonful. The band took the name Shywolf early this year after they were repeatedly mistaken for one of several Oi bands who shared their previous title Blitz, the name under which they supported the likes of Budgie and Tom Robinson (who?)

Shywolf are Phil Toone-Gibson (Les Paul Custom 20th Anniversary Special), Steve Littlewood (Fender Precision Bass) and Jay Melbourne (Yamaha '700' Drum Kit). They've just released a double A-side featuring 'Lucretia' (The first HM song about the Borgia's?) and 'California Jam' and it shouldn't be long before it's a firm fixture in HM charts up and down the country.

If you're interested in purchasing this prime piece of powerhouse ponderability then zap off £1.25 to Way Ahead Records, 2 Hurts Yard, Nottingham and they'll be only too glad to oblige. MIKE SMITH

DEEP JOY

SURPRISINGLY, with a fabola handle like DEEP JOY the band have nothinkosio in comosia witho the talents of Professor Stanley Unwin (which is a shame because I bet he writes some ace lyrics). Nah, actually they're a powerhouse quartet from Nottingham who possess a sound not unlike Motorhead's in the noise toy stakes though the twin guitar attack of Dave Rickett and Phil 'Fudge' Leigh does give them a little more depth and scope than the Terrible Trio.

Formed early in '79 by the brothers Rickett (Richard on drums) and Phil Leigh, who had played together in various local bands, they needed a bass player and so put an ad in a local paper which attracted a reply from Dave "Kos" Clayton.

"I can remember seeing this advertisement in the wrong section of the paper," he says. It was under 'Births, Deaths and Marriages' or something and, as it seemed interesting, I answered it.

With Dave also doubling up on vocals, the band spent a year rehearsing so as to give as good a show as possible when they made their debut, which came in May '80 on the back of a lorry at a charity gig. Rich recalls:

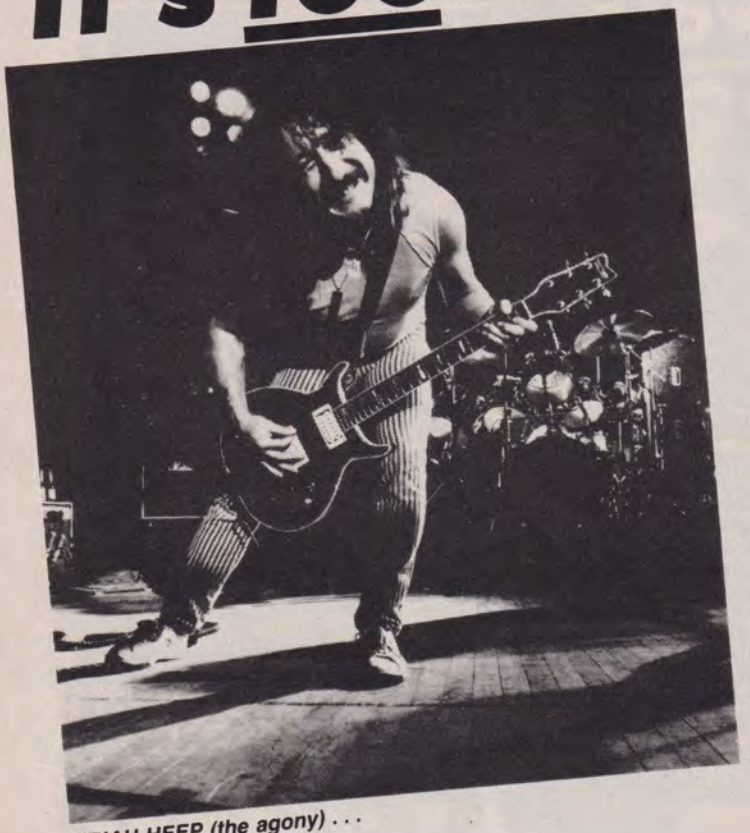
"It was a good gig, but we were playing outside and the wind was incredibly strong. We literally had to tie things to the stage to stop them blowing away."

More recently they've completed a session for Graham Neale's rock show on Radio Trent and they're soon to return to the studios to lay down some tracks. Any interested parties can contact the band c/o 39, Staverton Road, Bilborough, Nottingham.

MIKE SMITH

KONCERTS

IT'S TOO LOUD!



URIAH HEEP (the agony) . . .

URIAH HEEP/RAGE
Cliffs Pavillion, Southend On Sea

"STAND UP and shout!" roared Pete Goalby in exhortation. Stand up and be knocked over by a wall of noise more like. The French have been experimenting with sonic generators designed to quell rioters. But all the gendarmes need to do is hire Uriah Heep for their next public disturbance and drive them around on a truck, their PA system directed at the mob.

I thought I was used to volume and that my ears had been hardened by The Who, Ted Nugent, Grand Funk, etc. But something about the acoustics of the hall resulted in a shock wave converging that vibrated the air pockets in clothing, pounded at the chest and lungs and induced dizziness and loss of balance.

Fans right at the front seemed better off and cheered, oblivious of any danger to their hearing and bodily functions. There was no doubt Heep were out to kill and they smiled as they went about their work, happy in the knowledge they were among disciples. Like masters of the occult they presided over a devil's brew of songs from their 'Abominog' album, which I had enjoyed — in the safety of my reviewing chamber. But it was impossible to detect any merit in this performance, a perversion of music into a form of torture.

The start of the set had promised much. A large banner proclaiming their name was partially illuminated to reveal ' 'Riah Heep', and the soundtrack from 'The Omen' movie was relayed to create an atmosphere of doom, swiftly dispelled by a prosaic cry of "1, 2, 3 — 4!"

From then on it was the equivalent of having a bucket over your head, beaten by a KGB officer at regular intervals. "Confess — you hate this racket" — I confess. But there were those who thought Uriah Heep put on 'a wonderful show'.

At least Rage made the £3.75 admission charge worthwhile. They played the first set and showed that it's possible to be loud, powerful *and* musical. At first I thought some of their material was bland, especially when they sang rather obvious promo stuff about American radio stations, but compared to Heep this was music of the gods.

'Out Of Control' from their 1981 album was one of a series of numbers that roused a small, lethargic crowd, first to actually clap the performance, and eventually to respond with a measurable degree of enthusiasm. The ice breaker, and the most musical event of the entire evening, was John Mylett's brilliant drum solo. It was short, violent and cleverly wrought. His double bass drum work alone was worth the slog down the A13. David Lloyd, their lead singer, held onto the goodwill generated by the drum blitz with a solid 'Roll The Dice' and by now the fans were cheering. Amazing what a bit of musicianship can achieve.

CHRIS WELCH

. . . RAGE (the ecstacy)

PANZA DIVISION
Marquee, London

THE major failing of the 'Armed & Ready' section in this hallowed missive is that it's not always possible to view a band live before passing judgement on them; and we are, after all, involved in a live medium. Often, wielding only a demo tape or a single and a hastily-scribbled 'biog' you find yourself called upon to make an instant assessment of a band's merit. Such was the case with Panza Division. I stuck my neck out and said they were good, giving them, in effect, the Kerrang! seal of approval.

OK, what this is all leading up to is an appearance by said Panza Division as support on Y&T's second Marquee outing. And they lived up to everything I said about them.

Opening for the Americans would not have been an easy task for any band, especially one as raw as Panza, but Glenn Marples and his crew rose to the occasion with a creditable self-effacement that warmed them to the sardine-packed crowd, squeezed in beyond Karen Harvey's wildest dreams!

They still have a lot to learn about stagecraft and presentation but when they offer up songs like 'Rockin' People' and 'Blitz' you know they mean it, good and hard. Sheffield can be proud of them, and I can breathe easier.

DAVE DICKSON

TRUFFLE
Marquee, London

TO BE honest when I was asked to review a band called Truffle certain images went through my mind — headbands, kaftans, peace and love, well it just shows how misleading names can be.

Far from being a bunch of drippy hippies, Truffle are in fact an above-average rock outfit hailing from Portsmouth, gateway to the Falklands, who in recent weeks have been playing as admirable support to Mersey boogie merchants Spider. These days, with bands rivalling record buyers in number, recording deals are becoming increasingly difficult to land but Truffle seem content to play gigs wherever they can and enjoy themselves without getting into the dog-eat-dog back-stabbing syndrome.

Arriving towards the end of their second number, 'Denim and Dandruff', I was unable to tell whether the song was extracting the urine from younger HM converts and I wouldn't be at all surprised if it was. The third number, 'City Girl' had bassist Russ Horton handling the vocal chores while guitarists John Dunning and Ritchie Stopforth churned out a grinding riff of early Sabbath proportions.

Very much in the Zep mould, riffs provide the focal point for each of the songs, none of which will set the world on fire but most better than a lot of the crap hiding under the HM banner.

Closing with Motorhead's 'Ace Of Spades', they proved themselves to be a good-time band live and for that reason alone I'll see them again.

GEOFF BANKS

Y&T
Marquee, London

"HERE'S the moment you've all been waiting for," hollered a decidedly sticky roadie as he introduced the heap of sweat and instruments that was Y&T. The Marquee uncannily resembled a warship in its last death throes, as bodies desperately sought relief from the most oppressive of heats, then suddenly remembered that they just *had* to go back to rescue their most prized possessions. In this case it wasn't momentoes, but rather the opportunity to witness four Californian guys who know how to rock!

The word was clearly out, for despite the fact that Y&T had never played a live gig in Britain before, denim battled with fearless flesh for poll vantage points as Dave Meniketti, Leonard Haze, Joey Alves and Phil Kennemore proceeded to do the business.

The business, in this case, being a set delivered with utter conviction giving the audience exactly what they wanted — rock as hard as granite and melodic to boot. This skill and strength was appreciated beyond measure, being the sole form of stimulation capable of keeping the frantic masses relatively upright.

'Hungry For Rock' we were indeed, and even more thirsty for lager, as Meniketti launched into the first of many memorable solos. Y&T had no intention of letting fans off lightly as they beat to the heat, reeling off three numbers from the almighty 'Earthshaker' album in quick succession. The aforementioned 'HFR', 'Hurricane' and 'Dirty Girl' lifted the atmosphere to fever pitch before a new number, 'Don't Want To Lose You', provided the opportunity for some less frenzied headbobbing.

After collecting my ears from the other side of the hall, I managed to get a taste of the positively animal 'Black Tiger'. In fact, it was a little too animal for a civilised human being but 'I Believe In You' and 'Rescue Me' brought the set back into the human sphere.

Setting the box office attendance record at the Marquee is no mean feat and despite Meniketti's fingers occasionally slipping off the fretboard due to the oppressive sweat factor, Y&T justified that achievement.

HOWARD JOHNSON

SARACEN, DAWN TRADER, DIAMOND HEAD
Rock City, Nottingham

FOLLOWING the success of last year's Radio Trent, Castle Rock Roadshow they've now decided to jump on the Caroline bandwagon (and why not?) and have them on a more regular basis.

The line-up for this first of the new batch of roadshows featured three names to watch out for from the Midlands: Saracen, Dawn Trader and Diamond Head.

Chesterfield band Saracen opened up the night's festivities and needless to say their set consisted mainly of numbers from their excellent debut album 'Heroes, Saints and Fools', but somehow the band just didn't cut it on stage. Whether this was because it was the biggest crowd they'd played to, to date (around 2,000) or an on-stage problem not apparent at the time I don't know, but I'd like to catch their whole set on another date as I'm told it's a different kettle of Trout.

Not surprisingly, the biggest cheer of the night was reserved for local heroes Dawn Trader. Faced with a few hundred headbangers yet to be converted to Traderism, the band set about achieving this conversion with all the fervour of a missionary paddling up the Nile.

Like the other two bands, Trader have product out at the moment, in their case a cassette, and they took the opportunity to plug it, along with their future Bernie Marsden produced LP set to feature such classics as 'Roller', 'Angel', 'Poser' and 'Take The Money And Run' all of which point to the fact that Wayne Wizard and ex-Noel Redding man Andy Keeley are axe heroes of the future.

When headliners Diamond Head hit the stage the crowd were still shouting for Dawn Trader, a fact that didn't go down too well with Messrs Harris, Kimberley, Tatler and Scott, but in true time-honoured showbiz fashion they carried on regardless. Perhaps those in attendance had just read too many of these 'Led Zep successors' stories, but whatever the reason it's hard to see how they can hope to win over millions worldwide if they can't even do the business on a couple of thousand in Nottingham.

MIKE SMITH

Y&T: Marquee de Sade

pic by Justin Thomas

HANOI ROCKS: Scandandeliver!

PURE MAYHEM!

HANOI ROCKS,
Greyhound, Fulham

OK, I've sat in the corner of my room encased in my National Health straight-jacket, downed several valium and practised my deep-breathing exercises for the past three years so I can approach this review with a degree of composure. My psychiatrist says 'It's all right now' — so here goes.

The Greyhound fills with a bizarre assortment of human flotsam spanning musical genres with an almost disturbing abandon. As the muzak stops pumping there descends a reverential hush and five untamed pretty Scandinavian boys steal on to the stage *sans* fuss or fanfare. "Good Evening," whispers the impossibly beautiful vocalist Mike Monroe, and suddenly it's like the flood-gates of hades have been unleashed as they tear into 'Oriental Beat', ripping out chords and scattering them like chaff over the unsuspecting, disorientated punters.

This is loud, this is dirty, this is what rock 'n' roll is all about. Pure unadulterated mayhem, the stuff adolescent headbangers' wet dreams are made of with guitarist Andy McCoy storming about the tiny stage like a speed-demented hyena, the appearance of a youth wasted beyond his years masking the dexterity of his fret-work.

Their aural assault is non-stop, blistering, from the power of 'Motorvatin' ' to the casual 'Don't Never Leave Me' and the gut-pummeling 'Tragedy'. The solos are manic, the rhythms granite hard, quite naked, and the vocals, battling to be heard over the overwhelming battery of amps, clear and incisive.

"Are You A Sucker," Monroe leers, pointing a long painted finger towards the flying-V slung low around McCoy's neck as it begins its screeching, 'Bad Motor Scooter' — esque intro to 'M.C. Baby' with all the subtlety of a Harley Davidson across the thorax. Hanoi Rocks offer a brief scorching two-song encore which they proceed to maul like a pagan sacrifice, severing auditory jugulars in a frenzy of unharnessed brutality and aggression like caged animals tasting blood for the first time.

The band sealed a Japanese recording deal on the strength of this gig and now seem destined to embark on an orgy of worldwide devastation. No excuses, no bullshit, this band MUST be seen.

DAVE DICKSON

Y&T

PIC: ROBERT ELLIS

PIC: GEORGE BODNAR

PIC: GEORGE BODNAR

PIC: GEORGE BODNAR

PIC: GEORGE BODNAR

Y&T PERSONAL KOLUMN

JOEY ALVES

NAME: Joey Alves
DATE OF BIRTH: 8/3/?
HAIR: Dark brown
EYES: Brown
HEIGHT: 5ft 7in
FAVOURITE PERVERSION: Anything kinky
SEX OBJECT: My woman, Sandra
INFLUENCE: Angus Young and Alexander Hague
MOVIE CHOICE: 'The Deer Hunter' and 'Up In Smoke'
BELOVED MUSO: Jimmy Page
WRITERS/BOOKS: Xavier Hollander
WORST EXPERIENCE: Being stuck in Tucson, Arizona
PET HATE: Groupies
FAVE TV SHOW: 'The Johnny Carson Show'
SIZE OF THE PRIZE: Too big for you
IDEA OF PERFECT DATE: Two people, fine wine and privacy
FAVOURITE VENUE: Oakland Colosseum
FAVE POLITICO: Richard Nixon
TROUSER DESIGN AND COLOUR SCHEME: Tight jeans and sneakers
AMBITION: To be rich and retire
FAVE USA STATE: California
SWEETEST DISEASE: Mononucleosis
WORST JOB: Gardener
GROUP: AC/DC and Y&T
SINGLE/ALBUM: Van Halen I
FAVOURITE EXERCISE: Push-ups in bed
FANTASY: None of your damn business!

DAVID MENIKETTI

NAME: David Meniketti
DATE OF BIRTH: 12/12/?
HAIR: Brown
EYES: Blue
HEIGHT: 5ft 10in
FAVOURITE PERVERSION: Taking four at once
SEX OBJECT: Sophia and all big tit chicks
INFLUENCE: Jimi Hendrix and early 'seventies British hard rock bands
MOVIE CHOICE: 'Close Encounters', 'Alien'
BELOVED MUSO: Jimi Hendrix
WRITERS/BOOKS: Can't read!
WORST EXPERIENCE: Playing on PCP (no, we aren't sure either, but it sounds traumatic)
PET HATE: Assholes
FAVE TV SHOW: 'All In The Family', 'Honeymooners' and 'The Johnny Carson Show'
SIZE OF THE PRIZE: Bigger than most
IDEA OF PERFECT DATE: Doing something normal
FAVOURITE VENUE: Oakland, Colosseum — indoors
FAVE POLITICO: Hate politicians
TROUSER DESIGN AND COLOUR SCHEME: Tight — blue and black
AMBITION: To be young and rich and sexually fulfilled
FAVE USA STATE: California
SWEETEST DISEASE: Zits
WORST JOB: Busboy
GROUP: Y&T
SINGLE/ALBUM: Jimi Hendrix, 'Electric Ladyland'
FAVOURITE EXERCISE: Sex
FANTASY: Done them all

PHIL KENNEMORE

NAME: Philip Mark Kennemore
DATE OF BIRTH: Who cares?
HAIR: Long
EYES: Bloodshot
HEIGHT: 6ft laying down
FAVOURITE PERVERSION: Gaffa taping hotel maids to the ceiling
SEX OBJECT: Sophia Loren
INFLUENCE: The whole British invasion in the USA
MOVIE CHOICE: 'Bambi meets Godzilla'
BELOVED MUSO: Beatles
WRITERS/BOOKS: Steven King and William Burroughs
WORST EXPERIENCE: Filling out this form
PET HATE: ditto
FAVE TV SHOW: 'Leave It To Beaver'
SIZE OF THE PRIZE: ???
IDEA OF PERFECT DATE: ------- all night long
FAVOURITE VENUE: Oakland Colosseum
FAVE POLITICO: !
TROUSER DESIGN AND COLOUR SCHEME: Red tight
AMBITION: To become the Queen of England
FAVE USA STATE: California
SWEETEST DISEASE: Y & T
WORST JOB: Playing bass in a Mexican band
GROUP: AC/DC
SINGLE/ALBUM: Y&T's forthcoming LP
FAVOURITE EXERCISE: The horizontal bop
FANTASY: All fulfilled

LEONARD HAZE

NAME: Leonard Haze
DATE OF BIRTH: Can't remember (too far back)
HAIR: Brown
EYES: Brown
HEIGHT: As high as I can get
FAVOURITE PERVERSION: Bondage
SEX OBJECT: Tina Haze
INFLUENCE: John Bonham, E. F. Hutton, J. Paul Getty
MOVIE CHOICE: 'Brewster McCloud', 'Cool Hand Luke'
BELOVED MUSO: John Bonham, Mitch Mitchell
WRITERS/BOOKS: Pete Gollenbach
WORST EXPERIENCE: LSD
PET HATE: Cats, backstage hangouts
FAVE TV SHOW: 'Barney Miller', 'Taxi' and 'The Three Stooges'
SIZE OF THE PRIZE: ?
IDEA OF PERFECT DATE: Staying home
FAVOURITE VENUE: Madison Square Garden
FAVE POLITICO: Bobby Kennedy
TROUSER DESIGN AND COLOUR SCHEME: Camouflage and Levi's
AMBITION: To be King of England
FAVE USA STATE: California
SWEETEST DISEASE: Doughnuts
WORST JOB: Infield dragger at baseball game
GROUP: Led Zep, Beatles
SINGLE/ALBUM: Led Zep I — last
FAVOURITE EXERCISE: Sex
FANTASY: No way

NAZ ARE BACK!

By Howard Johnson

IT'S GOOD to see Nazareth clawing their way back into the upper echelons of the rock business after more than the odd upheaval over the last year or so. Scottish tenacity, not to mention an amazing capacity to drown all sorrows with a succession of shorts, has seen the band re-enter the limelight with a new LP, '2XS', that is indeed a worthy addition to the Naz album pile. Hard rock tastes are catered for with the monumental 'Boys In The Band' and 'Back To The Trenches', while the single, 'Love Leads To Madness', displays the band's more melodic side.

To promote this release, Nazareth have invaded London town and put their considerable (?) acting skills to the test on a video. While guitarist Billy Rankin mumbles on about being unable to remove greasing jelly from his hair, Dan McCafferty explains that playing to the cameras is now just another aspect of the rock'n'roll routine.

"Before you had to do interviews and you had to do PAs — now you have to do a video. It's a matter of course. Have you *seen* the new Quo single? Have you *seen* the new Ants video? It's really handy, though, because you simply cannot tour the world in six weeks, and it gives you a good way of following up any interest that may arise. We've always followed up anything that's been going for us in *some* way, be it through an interview, a TV show or simply picking up the phone back home in Scotland to talk to someone. I guess it's paid off, cos we've even had a hit in Guatamala, if you call that paying off!

So is the video simply an attempt to gain a hit single?

"Well we're always conscious of the need for a hit single, but that's rather different from trying to conjure one up. I have to admit that we did try to do it once and made a total hash of it. We wasted a perfectly good song too. Elton John was big news at the time so orchestras were the order of the day, and Slade were doing well so we tried to play in their style. 'Have You Seen My Baby' is one of those songs I'd rather forget."

And the ironic thing is that Naz's biggest hit 'Love Hurts' was something of a fluke. A newly-shorn Manny Charlton makes the point.

"We recorded the backing tracks in 45 minutes in the crummiest studio on the planet. Darryl (Sweet, drummer) and I went in to lay down our parts while Pete (Agnew, bassist) and Dan, believe it or not, were at a wedding in Scotland! The studio had no limiters so Dan's voice is terrible and in the end it cost the princely sum of £300 to make. £300, and it became our biggest hit, which just goes to show there's no one formula for success."

In the search for that elusive hit, however, the press has a definite role to play, and Nazareth's last album, 'Snaz', an excellent double-live affair, suffered horrendously from the fact that the relevant music papers were in dispute at the time of its release. Sadly, the LP went unnoticed, though the band are used to setbacks where the press are concerned.

"Y'know, I've never read a good review of a Nazareth album since 'Broken Down Angel', adds Manny. "Believe it or not, we were hip once — we actually got front covers, but we don't worry about what's written about us any more. We think that we're right in what we're doing, after all, there are hundreds of young kids at our shows who couldn't possibly have heard our early albums when they first appeared. Our aim is to please ourselves and the people at the same time."

While '2XS' obviously pleases the band, it remains to be seen what hard core fans will make of the increasing shift towards American slush rock, adorable though it is.

"The band is bound to evolve," says Manny, "but there are a coupla tracks on '2XS' that could have been on the first album. 'Back To The Trenches' isn't exactly hangin' about, now is it? That's a kind of roots song, but we don't want to be one thing all the time. Parallel for you — Saxon supported us a few years back and we thought they'd make it cos they really *meant* it. They were playing what they wanted but I reckon they'll change and there's no insult intended there. They're happy with what they're doing now just as we were in the early years."

NAZARETH: success in Guatamala

"CREDIT my audience with a good deal of intelligence," says Dan, "I think they can appreciate our changing styles. We couldn't survive as a band if we listened to all the outside advice and then heeded it. If we did, then had one successful album, all the rest would sound the same, because record companies aren't really that much into music. What we look for is fresh input — that's why we brought in the new boys (ex-Spirit keyboard player John Locke and guitarist Billy Rankin for the uninitiated). That's not to say we put down numbers just because they're different, though. If the whole band doesn't get off on a tune, then it's outta the window. We just get better album by album on all fronts — songs, playing, production etc."

A significant problem never fully covered in interviews is that a band must be so close to an album during recording that, by the time it's finished, any sense of objectivity regarding the material must inevitably have been lost. Dan:

"That's right, especially when you can do literally hundreds of takes on one song in order to incorporate the vast amount of new technological equipment to its best effect. On the other hand, while you do have to be on top of technology and always looking to advance in that respect, in the end it all comes down to the song. 'Gatecrash' from '2XS' was almost a one-take job, because if just felt so good right away.

"Really, though, you can only listen to your album as a punter would after about a year. It's too close otherwise. I can listen to a track off the new LP and say 'Oh Manny was wearing his blue shorts and grey jumper that day', which makes it really hard to be objective."

Manny: "I just work from a maxim Roger Glover used when he was producing one of our earlier albums. He said: 'Just do your best and stand by it', and that's what we do."

"You could equate that idea particularly with my voice," says Dan, between yet more swigs of alcohol. "Some people have slagged it to death' but it is *my* voice at least! I tried to imitate others, but I couldn't do it. I now stand by what *I* can do and whenever my voice is out front you know it's Nazareth whatever kind of song is behind it. Besides, half of the guys from the music press who've slagged me to death in the past are now on the dole — and I'm still here!!"

'2XS' is indeed an immensely entertaining album and it's good to see the record finally emerging after the financial collapse of Naz's label. Whether it will take off in the UK must remain doubtful, but that by no means condemns its world-wide possibilities. In America it could well climb up the charts and bring the band further well-deserved success. What's more, Nazareth remain philosophical about the whole scene, perhaps one of the reasons their name has endured.

Dan: "A song is just 3½ minutes of music — that's all. It won't change the world!"

HOWARD JOHNSON

Golden Earring (Barry Hay)

IF YOUR knowledge of Dutch rockers Golden Earring stretches no further than the classic single 'Radar Love' (from the 'Moontan' album — both massive hits for the band worldwide in 1973) then you've got a lot of catching up to do!

Little has been heard of Earring in this country for the past few years as their deal with Polydor UK has now ended, but in fact they've released some 18 albums and been together for the same number of years. The present line-up — Barry Hay (vocals), Cesar Zuiderwijk (drums) and founder members George Kooymans (guitar/vocals) and Rinus Gerritsen (bass) — plays regularly on the Dutch circuit, occasionally wandering farther afield for other European dates. '2nd Live', last year's double-live album, was recorded on one such venture and, with the long instrumental passages replaced by aggressive arrangements and punchy melodies, provides an excellent summary of their recent studio work.

PIC: GERARD RAPPARD

DISCOGRAPHY

Just Earrings (1964)
Polydor (NL) 736 007

Winter Harvest (1965)
Polydor (NL) 736 068

Miracle Mirror (1967)
Polydor (NL) 1236 283

On The Double (1969)
Polydor (NL) 2653 001

Eight Miles High (1969)
Polydor (UK) 658 900

Golden Earring (1970)
Polydor (UK) 2499 009

Seven Tears (1971)
Polydor (UK) 2310 135

Together (1972)
Polydor (UK) 2310 210

Hearing Earring (1973)
Track (UK) 2406 109

Moontan (1973)
Track (UK) 2406 112

Switch (1975)
Track (UK) 2406 117

To The Hilt (1976)
Polydor (UK) 2430 330

Contraband (1976)
Polydor (UK) 2310 491

Live (1977)
Polydor (UK) 2625 034

Grab It For A Second (1979)
Polydor (UK) 2310 639

No Promises - No Debts (1979)
Polydor USA PD—1—6223

Long Blond Animal (1980)
Polydor USA PD—1—6303

2nd Live (1981)
Polydor USA ?

KLASSIK KUTS!

VOODOO CHILD (Slight Return)

By
Jimi Hendrix

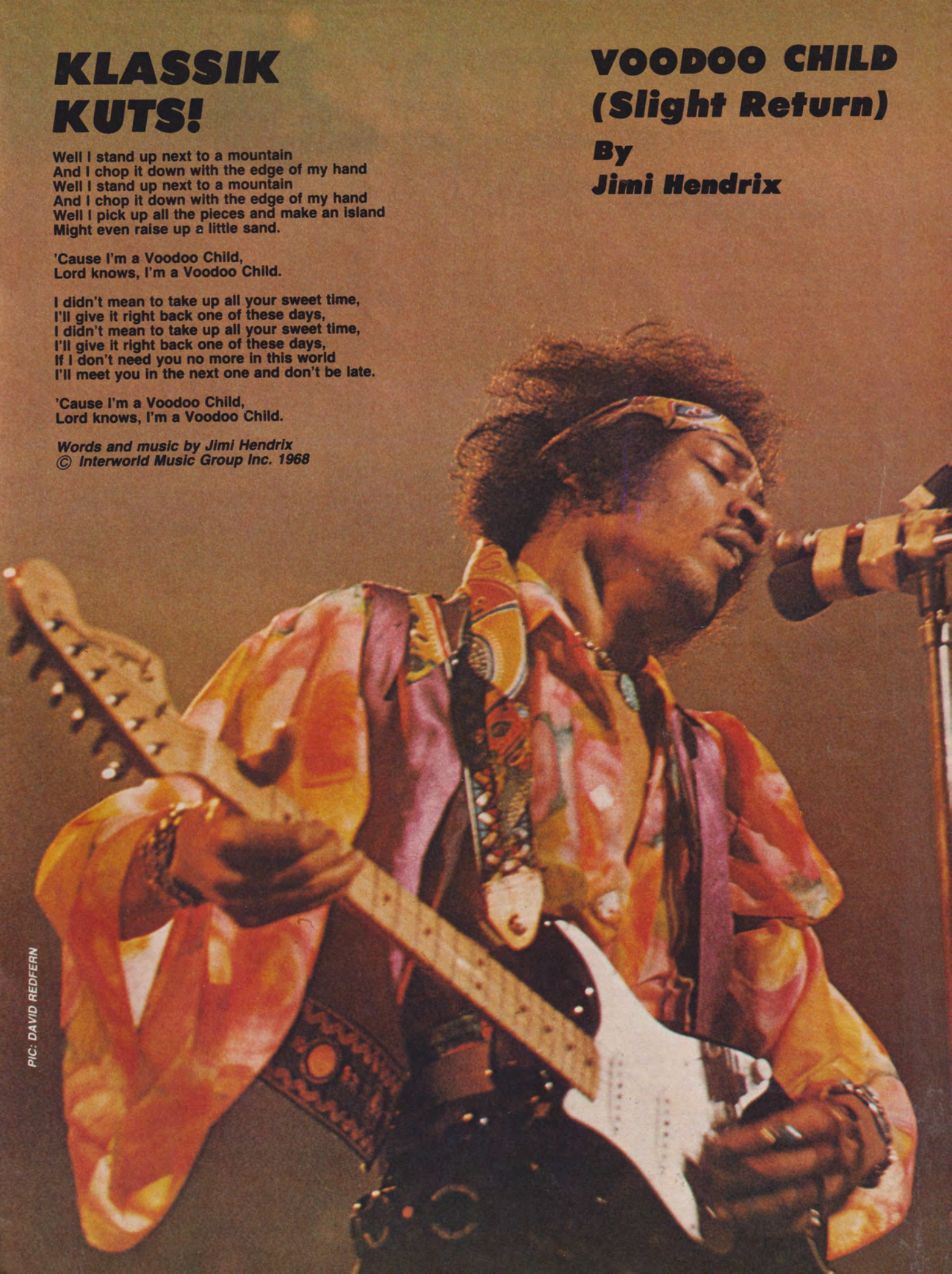
Well I stand up next to a mountain
And I chop it down with the edge of my hand
Well I stand up next to a mountain
And I chop it down with the edge of my hand
Well I pick up all the pieces and make an island
Might even raise up a little sand.

'Cause I'm a Voodoo Child,
Lord knows, I'm a Voodoo Child.

I didn't mean to take up all your sweet time,
I'll give it right back one of these days,
I didn't mean to take up all your sweet time,
I'll give it right back one of these days,
If I don't need you no more in this world
I'll meet you in the next one and don't be late.

'Cause I'm a Voodoo Child,
Lord knows, I'm a Voodoo Child.

Words and music by Jimi Hendrix
© Interworld Music Group Inc. 1968



PIC: DAVID REDFERN

KILLOWATT

The page that gets into gear by Chas de Whalley

Is this really Colin Towns' imitation of a bust of Beethoven? Actually Gillan's keyboard player prefers Bartok which, as he tells Chas de Whalley, features heavily in . . .

KLASSIK METAL

I hate being totally surrounded by gear when I'm on stage. For a start I think it looks really posey and stupid but it also stops me from seeing the people in the audience. Nevertheless I do have a lot of equipment, although I don't necessarily use it all at every gig. I've got a Yamaha YC 45 organ, a Yamaha CP 70B piano, an Oberheim OBXA polyphonic synth, an ARP 2600 synth and a Roland SH 3A synth as well as a few other bits and pieces.

"On stage I like to split them up. I have the organ and the synthesizers up on the riser and the piano sited down at the front so I actually have to stand up and walk round to it in the middle of the set. This not only adds a bit of extra movement to the act but it also gives me a chance to stretch my legs a little and take a look around. That's one of the disadvantages of being a keyboard player — you're rooted to the same spot all the time, you can't move around like a guitarist or a bass player. You also have to have a near perfect sound balance in your monitors because you can't change your position if something's too loud, or move back towards the bass stack if you can't hear that properly. You're stuck.

"So I actually have two sets of monitors. I probably don't really need the one up on the riser because my amp and speakers are almost right next to me, but the other one, down by the piano, is invaluable. Even though there's a fair old volume coming out of my stack it's usually lost by the time it gets to me when I'm down at the front of the stage. But then I suppose I compromise over my amplification anyway. I know there are some amps that are better for certain instruments than others and that what suits a synthesizer probably isn't best for a piano, for instance. And vice versa. But I use the same set-up for everything — one Marshall 100 watt amp driving a couple of Yamaha RA 200 Rotary speakers. They have that Hammond spinning effect mechanism in them and I used to switch it in all the time in the days when I played a Fender Rhodes piano, but I don't touch it now, for the same reason that I don't play a Hammond organ. The sound is too distinctive, y'see, it either sounds too Sixties Soul or else too much like Keith Emerson or John Lord. Seeing as I don't play in their styles I don't see why I should use their sound, so I just play through the bottom speakers in each cab. They suit the piano and the organ perfectly while the Marshall helps the synthesizer to cut through even if it isn't quite sensitive enough to do full justice to the complete range of synthesizer sounds. I'm thinking of changing the amp before the end of the year, but I'm not sure. All the gear I've got I've had for ages; I've built up a system that's never really let me down despite all the touring we do. New gear never seems as reliable as what's been tried and tested and proven 100 per cent trustworthy.

"In actual fact though it's probably a good thing that I can't get anything too airy-fairy from the synths through the Marshall. It's so easy to be twee playing a synthesizer, especially with a heavy rock band. I'm not into all that Rick Wakeman 'Look how clever I am' business. All I try to do is add colour and dimension to the songs. If I haven't got anything worthwhile to add to a track then I'd much rather not play anything on it at all. Of course, Gillan do a couple of numbers like 'Born To Kill' that are predominantly keyboards songs so I'll put in a few flash ideas there, but it would only get boring for everybody, including me, if I did it on everything.

"I'm a piano player first and foremost. That's how I started and that's where I feel happiest. It took me a long time to come to terms with synthesizers. Nowadays it strikes me there are two approaches to keyboard playing. There's the Futurist approach where you don't need to know much about how to play the keyboard as an instrument because the technique is in the sounds and effects you can get out of the electronics, and then there's the approach that I suppose you'd call more musical. You have to know a lot more theory and be able to play the instrument properly from a technical point of view. That's the angle I come from.

"I grew up on classical and jazz music, you see. I didn't listen to very much rock and I still don't really. I don't get very much inspiration from rock. You hear so many records these days and they're not much better than OK. Nobody takes any chances with the music any more. If you're playing heavy rock people expect you to use the same old chord sequences and the same old sounds, but I believe you can be just as heavy by listening outside rock and picking up on other influences. That's what Ian and I decided to do in the earliest days of IGB when it was really only his lyrics and my music. We did some things on the first album that were really heavy and dramatic but musically very unpredictable. Changing from 7th to 6th chords, for instance. That's not a rock change by any means but it really went down well.

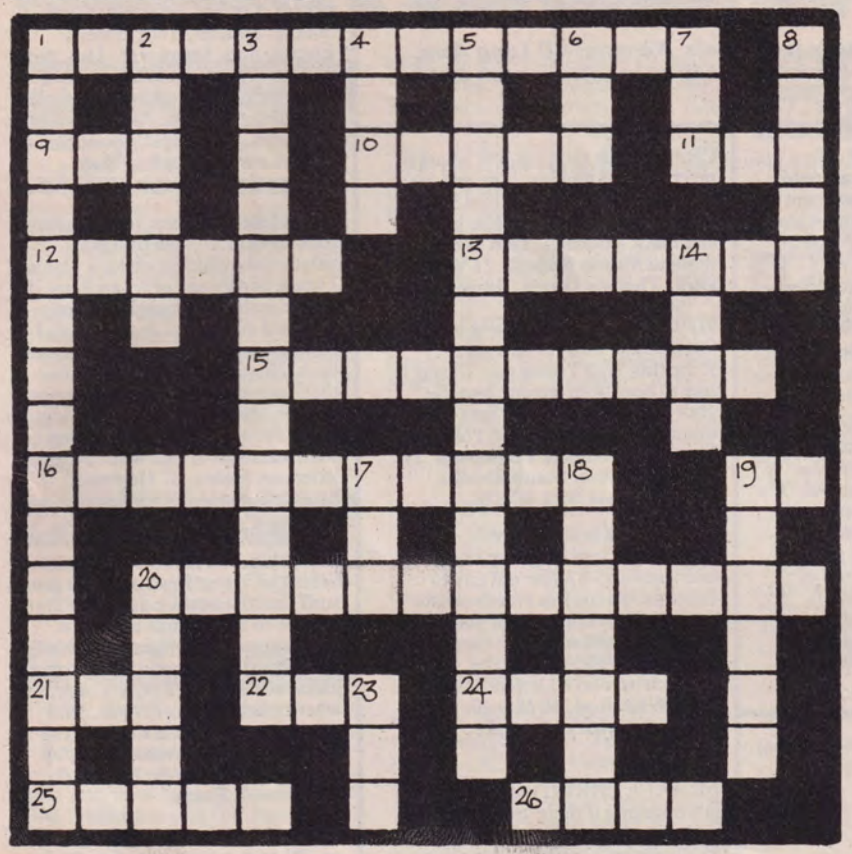
"I'm particularly into atonal music at the moment. That's when you don't play in any specific key and quite frequently the melody isn't in any particular scale either. It's the complete opposite of tonal, which is when the melodies and the scales work in a readily recognisable relation to each other. Bartok was the first composer to develop tonal stuff properly. He'd write chords and melodies that split off in completely different directions from each other. His music sounded really bizarre and avant garde at the time but you hear it used so often nowadays in TV and film music that people are used to it. When it's done properly it makes you feel slightly uneasy, like you haven't quite understood what the music is saying but something in it keeps drawing you back to listen again. I try to do that when I'm writing for Gillan. Not to be flash but to bring a sense of drama into the music, only you have to be very careful how you go about it. There's a track we're doing for the new album that has an atonal beginning. It involves moving flattened fifths, like an F sharp and a C moving to a D sharp and an A to a C sharp and a G, just moving the pattern around. When it's done properly and the melody is put in the right place it'll make you sit up in surprise. But if it's wrong it'll simply sound like a horrible discord and the ear will reject it.

"Our fans are a lot better educated than they're given credit for. They're supposed to be guitar freaks or singing freaks but they're really appreciative of something a little bit special in the set even if they don't always recognise what it is and where it comes from. Of course there are always those who get very snobby about that sort of thing and say 'That's classical music' or 'That's jazz, it's got nothing to do with Heavy Metal'. But they're wrong. For a start they should read up on the lives of some of the great composers. They'll find that many of them were so outrageous in their day they make your average rock band look tame by comparison, and good music is good music whatever it's time or place. As long as it works in a particular context there's no reason, other than pure snobbery, why you can't use a particular influence. That's why the great bands of the Sixties and the early Seventies have still to be bettered. They weren't afraid to take chances with ideas and influences not previously associated with rock. Compare them with so much of what's happening nowadays, especially in America, and the new stuff all seems so stereotyped.

"Our audience certainly responds to my classical influences because I slip in those unusual chords and extensions to help create a little atmosphere. But I must admit it's very easy to turn the music into pomp rock and I'm not keen on that either though I'm all for making things sound big and majestic. In fact there's a track set to appear on the new album that will have eight bars of choir on it, but it won't sound like a choir. It won't sound trite. It'll sound like something huge which you can't quite place but which has hit you so hard you feel absolutely worn out by the end. That's what I think a piece of music should be like."

NEXT ISSUE ON SALE JULY 15!

KERROSWORD! by Sue Buckley



ACROSS

1 One who was blue for you (4,9)
9 Label lurking in the middle clue (1,1,1)
10, 6, and 19 down. Magnum in search of Thatcher? (5,3,6)
11 Airey person (3)
12 Angry's mark? (6)
13 Uriah Heep's insect (7)
15 Does she tell Ritchie's fortune? (5,5)
16 Box's version of the Lucifer story (6,5)
19 ½ Angus' current (1,1)
20 One who's world went crazy (5,8)
21 Night strangers? (1,1,1)
22 Dio's old imp (3)
24 . . . and Archer's heart (4)
25 Just like Clarke (5)
26 Sounds convenient for Fraser (4)

DOWN

1 BOC's entrepreneurs (6,2,7)
2 Change a stair for this label (6)
3 Grand Prix starting gate? (4,2,3,4)
4 Warhorse Simper? (4)
5 He helped fold paper money (4,10)
6 see 10 across
7 Hagar sees it (3)
8 Montroses' Carmassi (5)
14 Night of this for the Move (4)
17 A Wilson sister (3)
18 Whitesnake having a rest (3,4)
19 see 10 across
20 Samson's lust (5)
23 What Taylor has in space (3)

Solution on page 46

KERRANG! KOMPETITIONS

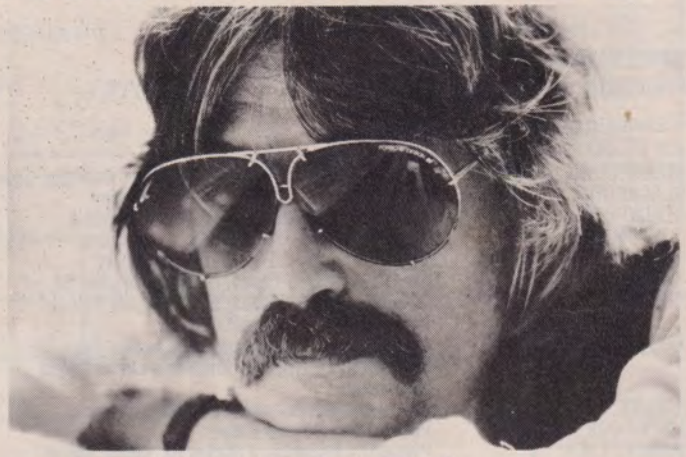
ROBERT PLANT!

In a sudden uncontrollable fit of good humour and goodwill, Robert Plant has decided to offer Kerrang! readers the chance to win a special microphone award he was given while with Zeppelin. Just answer the two questions below, set by the man himself, and this rare item could be yours.

1) ***Name two groups Robert was in other than Zeppelin.***

2) ***What song did Robert perform with Rockpile at a London concert in 1980.?***

Answers on a postcard to: Robert Plant competition, Kerrang!, PO Box 16, Harlow, Essex.



JON LORD!

Jon Lord has taken it upon himself to give a ludicrously generous helping hand to certain lucky members of the Kerrang! readership in their quest for the fashionable and the chic. Successfully negotiate the two questions below and you could win a pair of Jon's highly treasured dark glasses as well as a copy of his new solo album 'Before I Forget'. Nine runners-up will receive T-shirts and the LP.

1) ***Who is the man mentioned in the deep purple song 'Smoke On The Water' who helped the band find another place to play?***

2) ***Name the three keyboard players who have been in Whitesnake.***

Answers on a postcard to: Jon Lord competition, Kerrang!, PO Box 16, Harlow, Essex.

PENPALS!

Just send your details to Penpals, Kerrang! 40 Long Acre, London WC2. We'll print as many as we can in each issue of Kerrang!

HI! I am a boy from Holland age 17 into Saxon, Maiden, Raven, Tygers, MSG and many others. I would like to write to male/female 15-20 years about HM (concerts, records and what it's like in the UK) **Erik Esteie, Lysterbesstraat 50, 1505TL Zaandam, Holland.**

HEADBANGER, 16, Chinese, into Rolling Stones, Floyd, AC/DC, Rush, Girl, Maiden, etc. I dislike Motorhead, Slade and Kiss! All you female headbangers, if interested, write a letter with pic to: **Kenny Lee, Room 1524, BLK 42, San Man Ping Est, KLN, Hong Kong.**

ARE YOU into Quo or Saxon and metal compilation LPs. Male or female penpals (in stain pants or denim) wanted for blue fringed leather jacketed handsome male who's 25. Photo please. **Mick Day, 62 Holt's Lane, Poulton, Nr. Blackpool, Lancs FY6 8HW.**

I'M A male heavy metal freak (25+) from America and would like to hear from some female heavy metallists (20+) in the UK. Into Judas Priest, AC/DC, The Rods, Yesterday & Today. **Jim McCliment, Z01 9nth St., Philipsburg, Pennsylvania, 16866 USA.**

WALES IS crap for what I call decent long-haired blokes so could you please let me know where you all are and show me what you look like too. I'm into Gillan, Zep, Purple, Skynyrd, etc. Blokes of 17+ preferred but I'm not fussy. (All letters answered and a photo of me). Write to **Lise Garbett, 8 Cae Ysgubor, Brackla, Bridgend, Mid-Glam.**

ANYONE OUT there male or female of 16+ with a zany sense of humour and a bit weird, who also likes Led Zep, Lynyrd Skynyrd, Whitesnake, Maiden, Motorhead, Rush, Rainbow and most other rock/HM bands? If there is please write to me as I'm in dire need of penpals. All letters answered. It would help if you like motor racing and trucks. **Clare Pritchard (Bat), 217 Holyhead Road, Wellington, Telford, Shropshire.**

CRAZY male rock fan, 26, wants to meet females for gigs, bike and car trips and fun times. I'm into Scorps, Floyd, Whitesnake etc, also bikes and black stockings. Don't delay, write to **Martin Russell, 21 Weston Park, Thames Ditton, Surrey.**

HI THERE, I'm an 18 year old rock fan (female) into Hawkwind, Zeppelin, Neil Young etc. Would like to hear from anyone into the above or any heavy rock fans intending to go to Oxford Poly in September. **Angela Thompson, 11 Fairholme Ave, South Shields, Tyne & Wear NE3 4OEW.**

HI, I'M a 15 year old female headbanger into Magnum, Rush etc and want a 15-17 year old guy to cheer me up cos I'm lonesome and heartbroken. Come on all you guys get writing and make me happy please. PS a photo would be appreciated and all letters answered. **Susz Whiteford, 40 Mansfield Road, Prestwick, Ayrshire, Scotland.**

FEMALE CHRISTIAN rocker (15) is wondering if there are any other such people, males and females age 15-20 preferably in the Bristol area, that would be interested in writing to me and possibly meeting. Favourite groups are, Floyd, Queen and Free, also Purple, Zep and others. I enjoy reading (especially Tolkien) and walking in the countryside. Please write. **Lynn, 1 Newfosseway Road, Whitchurch, Bristol 4, Avon BS14 9LW.**

TWO MALE rockers in search of two good looking female heavies 14-16 who have a wild sense of humour and freak out at the sounds of AC/DC, Saxon, Purple, Sabs, Zep etc. Anyone who fits the above and lives in the same area (not necessary) write and send pic to: **Bill & Dave, 15 York and Albany Close, Walmer, Deal, Kent CT14 7RR.**

ANDY THE happy hippy (17) requires lady of similar age into metal, hippy and DIY music, tea, books and the country. Own wheels if possible. Don't care what you look like (within reason!) as long as you're loving. Helps if you play guitar. **Andy Da Cosmos, 11 Felixstowe Road, Tottenham, N17, London.**

DEPRESSED GIRLSCHOOL raving maniac fan needs desperately a Kelly Johnson, Kim McAuliffe or Gil Weston lookalike to gawp at because I think they're ravishingly beeootiful. Any offers to **Hellrat, 35 Wellesbourne Drive, Glenfield, Leicester, LE3 8PP.**

I AM a 24 year old female (married) and would like to write to someone who knows a bit more about Ritchie B, Rainbow and any good rock. I've been mad about them for about a year and a half. **Barbara Forbes, 26 Baxter Road, Town End Farm, Sunderland, Tyne & Wear.**

WANTED: HEADBANGERS from anywhere; England, Europe, Japan, Canada, US to trade tapes and/or photos. I'm heavily into Sabbath, Scorps, Maiden, Y&T, Priest, Electric Sun, Saxon, etc. Also, think Ocean, Jaguar, Blitzkrieg, Bitches Sin, Grim Reaper and Holocaust are a cut above the rest. All letters will be answered, include list if possible. **Brian Lew, 438 Joshua Way, Sunnyvale, California 94086, USA.**

I'M A lonely, looney, female heavy rock freak, I've been into this wonderful music for about a year and I know hardly any other rockers. If you're male (or female I suppose) 16+ and denim and leather clad, I can guarantee that you'll get a letter back. (By the way I'm only 14 but that's not my fault). Also if there is anyone who fits the above description in the Barnsley area, I'm looking for someone to go to gigs with. Send letters to: **Helen, 37 Hopwood Street, Barnsley, S Yorks.**

BEAUTIFUL FEMALE needed for friendship. Very friendly 21-year-old Sabbath/Cooper freak also into sixties stuff that ran out of time. Won't confess to being fruits nutso cos everyone says that (insane, geddit). Great sense of humour, even better jokes, ask anyone. I drive a cage, so what excuse you got? None, send piccies if you think it's safe. Write to me or I'll go sane. **Mike Nash, 55 Thorndon Ave, West Horndon, Brentwood, Essex.**

TWO MALE headbangers aged 19 and 21 wish to meet two females in the Manchester district, aged 17-23 and into Sabbath, Motorhead, Rainbow, and many more. (Kelly Johnson and Pat Benatar lookalikes). Must like going to gigs with way out crazy guys like us. For a good time and excitement write to **Gaz and Doug, 23 Percy St, Bury, Lancs, BL9 6BZ.**

I'M A lonely female HM freak from America who headbangs to AC/DC, Ozzy, Maiden, Priest, Saxon, Sabbath, Motorhead etc. I'd love to hear from some male/female metallists of any age across the Atlantic. If possible please send recent photo, but not necessary, thanx. **Michelle Badore, 73 Armstrong Street, SO. Bound Brook, NJ, USA 08880.**

TWO FED-up HR fans aged 19 and 21 seek similar aged girls for friendship, gigs and clubs. We are into most heavy rock but especially Rush, Yes and Scorpions. We are definitely going to Donington this year (maybe also Reading) and possibly by car. If you live in the Stockport, Greater Manchester area and are still interested then drop a line, with photo to: **Steve, 27 Paulsville Road, Withington, Manchester 20.**

THIS 18-year-old Rush freak wants to contact other by-torians and working men from around the world to swap stuff on the world's No 1 band. My other faves are Raven, Tygers, Journey, Triumph, Y&T. So be you male or female, stop banging ya head 'n' write to this long haired loon who loves a bit of class and metal. Tattie pie from **Deka, 10 Heworth Court, South Shields, Tyne & Wear, NE34 9BD.**

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GUY 23 tall, slim, very attractive, intelligent, own house, into Scorpions, Budgie, M.S.G. U.F.O. Desires lady into tight jeans and good music for concerts and nice times. LDW/Surrey Box No K36.

UNATTACHED MALE 26, wants similar female (London area) into Heavy rock bands, (Sabbath, Priest, Quo, AC/DC) and most other heavy bands, for concerts and friendship. John A. Pearson, 37 The Drive, Harefield Place, Uxbridge, Middx.

PERSONAL

LONELY FEMALE Rocker wants long haired guy 17+ for gigs. Birmingham area. Box No K37.

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HEAVY METAL complete A-Z of HM magazine by J. Tobler, featuring AC/DC, Quo, Meatloaf, Motorhead, Saxon, Maiden, plus lots more only £1 includes post & packing, Mason's Music, Dept K1, 187 Queen's Rd, Hastings, East Sussex, TN34 1RG. Wholesale enquiries welcome.

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SPECIAL NOTICES

DESPERATELY NEEDED! Girlschool and Kate Bush photos, posters, records, tapes, films, videos etc. Anything! please write: Wayne Henderson, 10357 Cook Avenue, Riverside, California, 9250-5, USA. I love ya Denise Dufort.

JACKO HAPPY Birthday lots of love. Sheri xxx.

'HEAVY METAL RECORDS are putting together 'HEAVY METAL HEROES' Vol 2. A compilation of the best new HM bands in the U.K. Please send tapes to Paul Birch, 165 Wolverhampton Rd, Sedgley DY3 1QR. ENGLAND (09073) 2211/3356.

MOP TOP Happy Birthday. All my love. Tin Ribs.

TORQUE THANKS for the great times — FAN.

JO WELCOME to Dial House. Good luck, D.H. Heavies.

FAN CLUBS

BORDELLO OFFICIAL fan club details S.A.E. Dave, 114 Albion Rd, Dagenham, Essex.

RAINBOW OFFICIAL Fan club. P.O. Box 7, Prescot, Merseyside. Send S.A.E. to Hazel for details.

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THE SUCCESS of their double-live album aside, things haven't gone too smoothly for MSG. The recording of the last studio LP with producer Ron Nevison proved an unpleasant experience while the subsequent departure of Paul Raymond, Gary Barden and, most dramatically, Cozy Powell threw the band's future into doubt. Recent reports, however, reveal that the line-up, shown below, has now stabilised at (l-r) Chris Glen, Graham Bonnet, Michael Schenker and Ted McKenna (previously with Rory Gallagher) who are currently working on an album at Le Chateau near Paris (where Rainbow recorded 'Long Live Rock 'N' Roll') due to hit the shops in late autumn/early winter. A tour prior to its release is unlikely but, in the meantime, the band will headline Sunday night (August 29) at this year's Reading Festival.

MICHAEL SCHENKER GROUP

GUITAR HEROES

onald Buck harma' Roeser (Blue Oyster Cult)

WHEN DID YOU BEGIN PLAYING GUITAR? 15 years ago.
WHY DID YOU START? Well, originally I was a drummer but then at school I started playing guitar.
FIRST TYPE OF GUITAR: A Stella acoustic.
MUSICAL TRAINING: Drum lessons for six months.
EARLY INFLUENCES: Chuck Berry, Carl Wilson and then later Beck, Page and Clapton.
FIRST PUBLIC PERFORMANCE: When I was 16 at a school dance.
FIRST APPEARANCE ON RECORD: The first BOC album.
RECORDING BANDS: Blue Oyster Cult.
OTHER VINYL APPEARANCES: Apart from my new solo album, I also played on Kasim Sultan's record.
EQUIPMENT (LIVE): Guitars — Gibson Vulcan and also a Stratocaster. I go through Boogie heads and custom 4 x 12's with a Nady wireless system. The basic effect I use is an analog delay.
STUDIO EQUIPMENT: A lot of different things depending on what sound I'm after.
NUMBER OF GUITARS OWNED: Twelve.
MOST MEMORABLE SOLO ON RECORD: I like the solo I did on 'Don't Turn Your Back'.
OTHER GUITARISTS YOU ADMIRE: Too numerous to mention!

LETTERS

Say it loud to:
Letters, Kerrang! 40 Longacre, London WC2.

ROCK STAR LOOKALIKES:

Paul Stanley & Peter Criss. **Simon Pitt and John Darnbrough, Detroit Rock City (Marske)**

HAVING BOUGHT Kerrang! since its inception I now feel suitably annoyed to air my solitary criticism. The READERS! Or, to be more accurate, those whose literary guano frequently appears under the guise of letters. With only an occasional spark of intelligence in this section, my contempt for these others knows no bounds. A highlight of my week is a good bout of sarcasm directed at these nimble-brained, neanderthal Shakespeares. God, what hope is there for those whining morons from the 'I hate it because I don't like it' school of thought? What happens to their brains when they think? By the standard of communication, obviously they wipe some obscure orifice with it. And furthermore, I don't believe anybody is ever christened 'Greasy Tent Peg' (Issue 15) or for that matter any of that other non-thinking crap about 'Black Dog up the Stairway to Heaven who's a Heartbreaker with a Whole Lotta Love'. If such people physically reflected their intellect they'd be the South end of a Northbound warthog with piles! Isn't it a pity people can't wise up, get off their thumbs, be nice instead of causing aggression between one another, and break the mould of mod v rocker, skin v black, etç. The world doesn't need it, so let's see some constructive letters on these pages and leave the puerile garbage with its purveyors in their rightful place . . . the land of silly names, witless poetry and thought voids.

Paul A. Newman, Great Yarmouth.

ANNOUNCEMENT: Randy Rhoads is DEAD! Old hat? Exactly! So why do so many EX-Ozzy fans keep going on about it? True, Randy's life was short, his death untimely and he will be sadly missed, not least by myself. But writing soppy poems about him and harsh criticism of Ozzy Osbourne isn't going to bring him back to life. The last thing Randy would have wanted is for one-time fans of Blizzard of Ozz and Ozzy himself to turn on his boss over his death. It wasn't Ozzy's fault that Randy died! If Randy is to join the roll of honour alongside Tommy Bolin, Bon Scott and John Bonham, then he should at least be resting, not turning in his grave over his boss' critics. Randy can still live on in our hearts so, whilst alive there, let him rest peacefully.

Simon Longley, Heywood, Gtr Manchester.

YOU MAY not have the guts to print this and disappoint your greasy readers BUT . . . In an interview with an American magazine in 1976 Robert Plant (swoon!!) said: "Critics have always missed the intricacies of our music. They have allowed our name (Led Zeppelin) to be associated with that horrendous, boring period of music — Heavy Metal. I hate the term." So please don't call Led Zeppelin an HM band just because they are occasionally loud. They remain unclassifiable — they are . . . Led Zeppelin, the quintessential rock band of our time.

Karac Pendra, Cork, Eire.

I JUST got back from Germany with Mead Gould promotions and, God, was it a cock-up! I went to see Rainbow, Priest, Quo and the Scorpions but who turned up? I'll tell you: QUO, although they did rope in some good groups to cover the missing bands.

Paul Coppock, Reading, Berks.

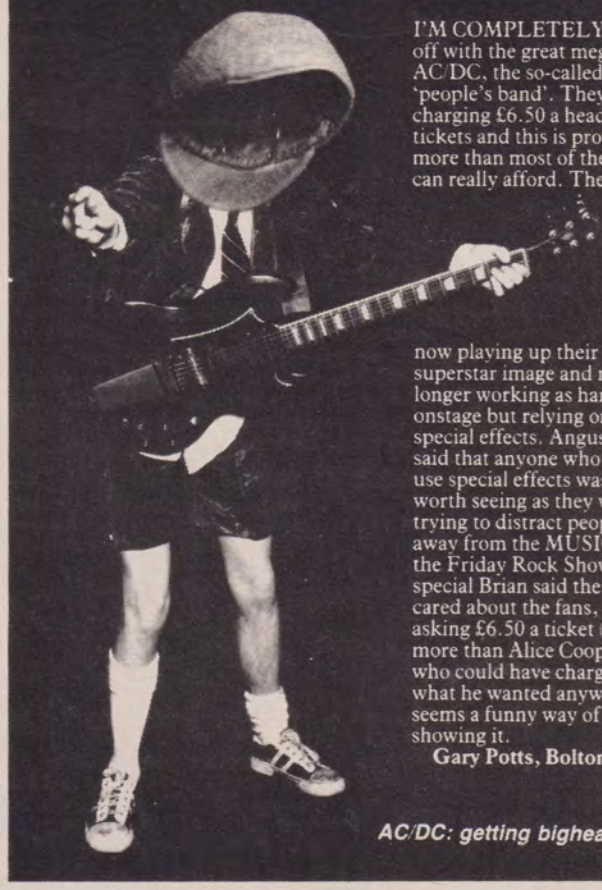
MEMO

To: KERRAP
From: CAT MASHER
Ref.: CM/CM
Date: 21 MAY 1982
Subject: MY LAST LETTER

I'm amazed, really I am! You must be really desperate for letters if you'll print one of mine! It was very nice of you to print that picture of Ritchie B, now will you print some more pictures of men with little or no clothes on?

I wonder if your readers, some of whom I'm sure are of a very tender age, realise that that the heavy hand of censorship broods ominously across the pages of your very colourful toilet paper. What's wrong with the word 'arse'? Sorry for bothering you again like this.

PASS THE HAT . . .



I'M COMPLETELY pissed off with the great megastars AC/DC, the so-called 'people's band'. They are charging £6.50 a head for tickets and this is probably more than most of their fans can really afford. They are now playing up their superstar image and no longer working as hard onstage but relying on special effects. Angus once said that anyone who had to use special effects was not worth seeing as they were trying to distract people away from the MUSIC. On the Friday Rock Show special Brian said the band cared about the fans, but asking £6.50 a ticket (£1.50 more than Alice Cooper, who could have charged what he wanted anyway) seems a funny way of showing it.

Gary Potts, Bolton.

AC/DC: getting bigheaded?

KERROSWORD! ANSWERS

ACROSS: 1 Alan Lancaster. 9 EMI. 10 Chase. 11 Don. 12 Tattoo. 13 Firefly. 15 Tarot Woman. 16 Fallen Angel. 19 DC. 20 Brian Greenway. 21 UFO. 22 Elf. 24 Lion. 25 Eddie. 26 Andy.
DOWN: 1 Agents of Fortune. 2 Arista. 3 Life on the Line. 4 Nick. 5 Alan Fitzgerald. 6 The. 7 Red. 8 Denny. 14 Fear. 17 Ann. 18 Lie Down. 19 Dragon. 20 Blood. 23 Fun.

NEAT SLEEVES

Following the best albums and singles charts, here's my Top Ten best sleeve designs:

1 'No Mean City' — NAZARETH
2 'Rainbow Rising' — RAINBOW
3 'Blackout' — SCORPIONS
4 'Time Tells No Lies' — PRAYING MANTIS
5 'Stormbringer' — DEEP PURPLE
6 'Overkill' — MOTORHEAD
7 'Chase The Dragon' — MAGNUM
8 'Bat Out Of Hell' — MEAT LOAF
9 'From The Inside' — ALICE COOPER
10 'Lovehunter' — WHITESNAKE

Paul Mace, Thetford.
P.S. All ten are ace albums too.

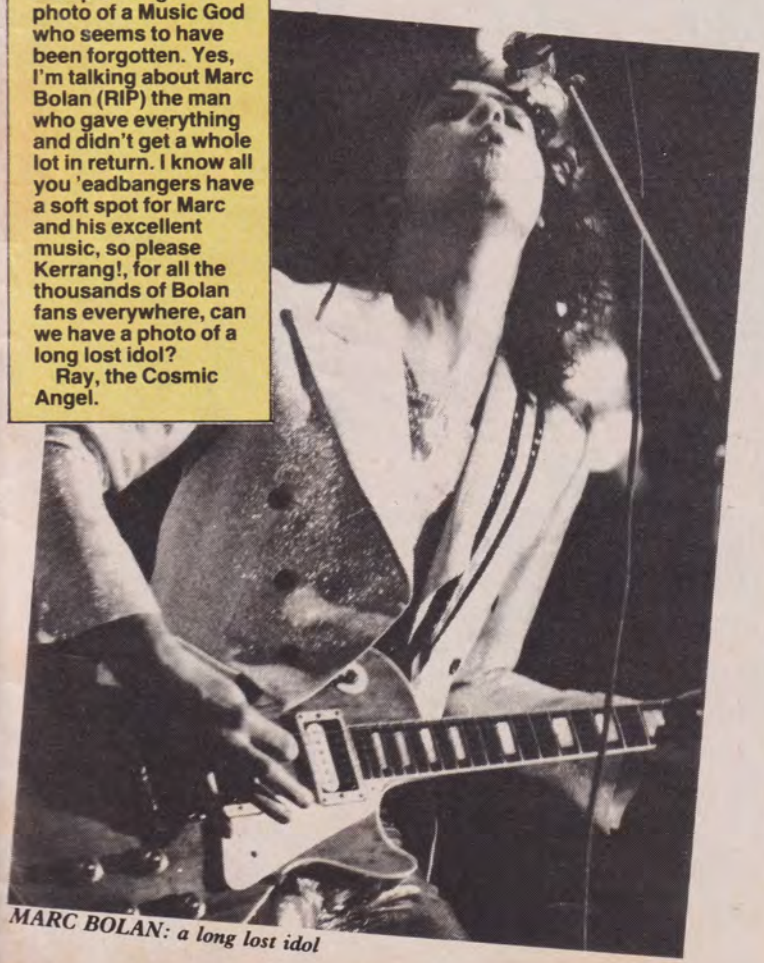
MAIDEN

For a relaxing massage. We also offer sunbed and shower facilities. Why not bring a friend along for company. Refreshments available.

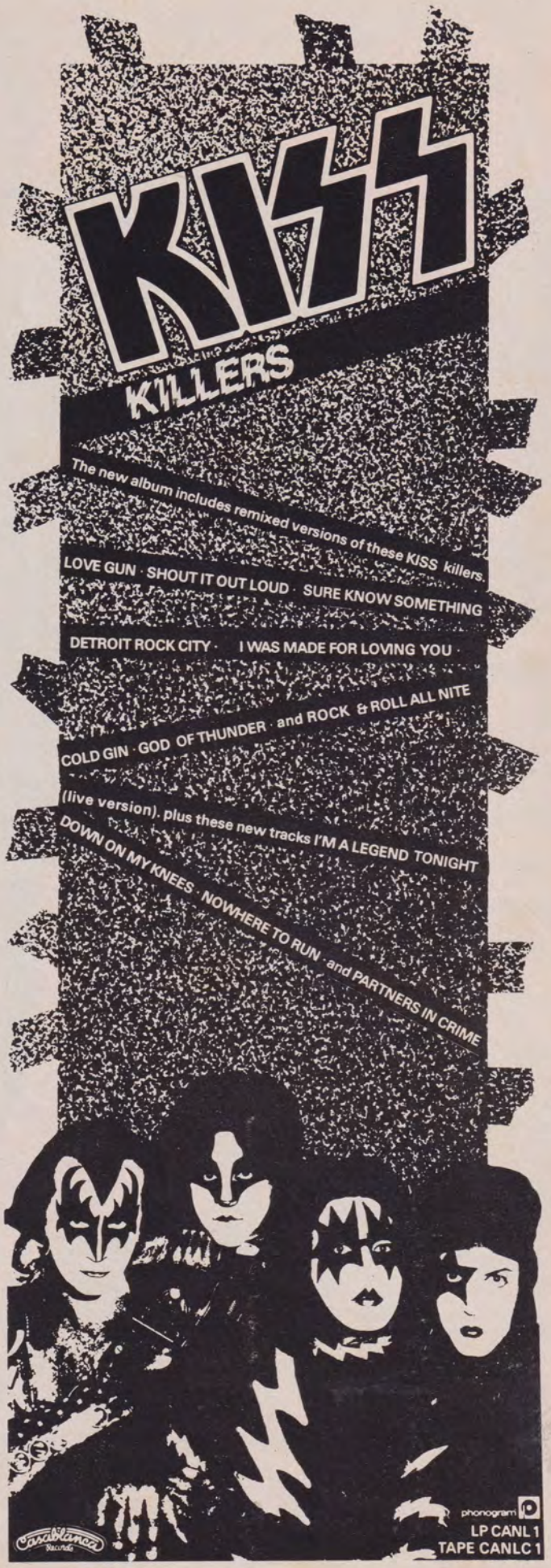
I THOUGHT fellow Kerrangers might be interested in the advertisement I found in a local paper.
Sally Donaldson, Edinburgh.

MARC OF RESPECT

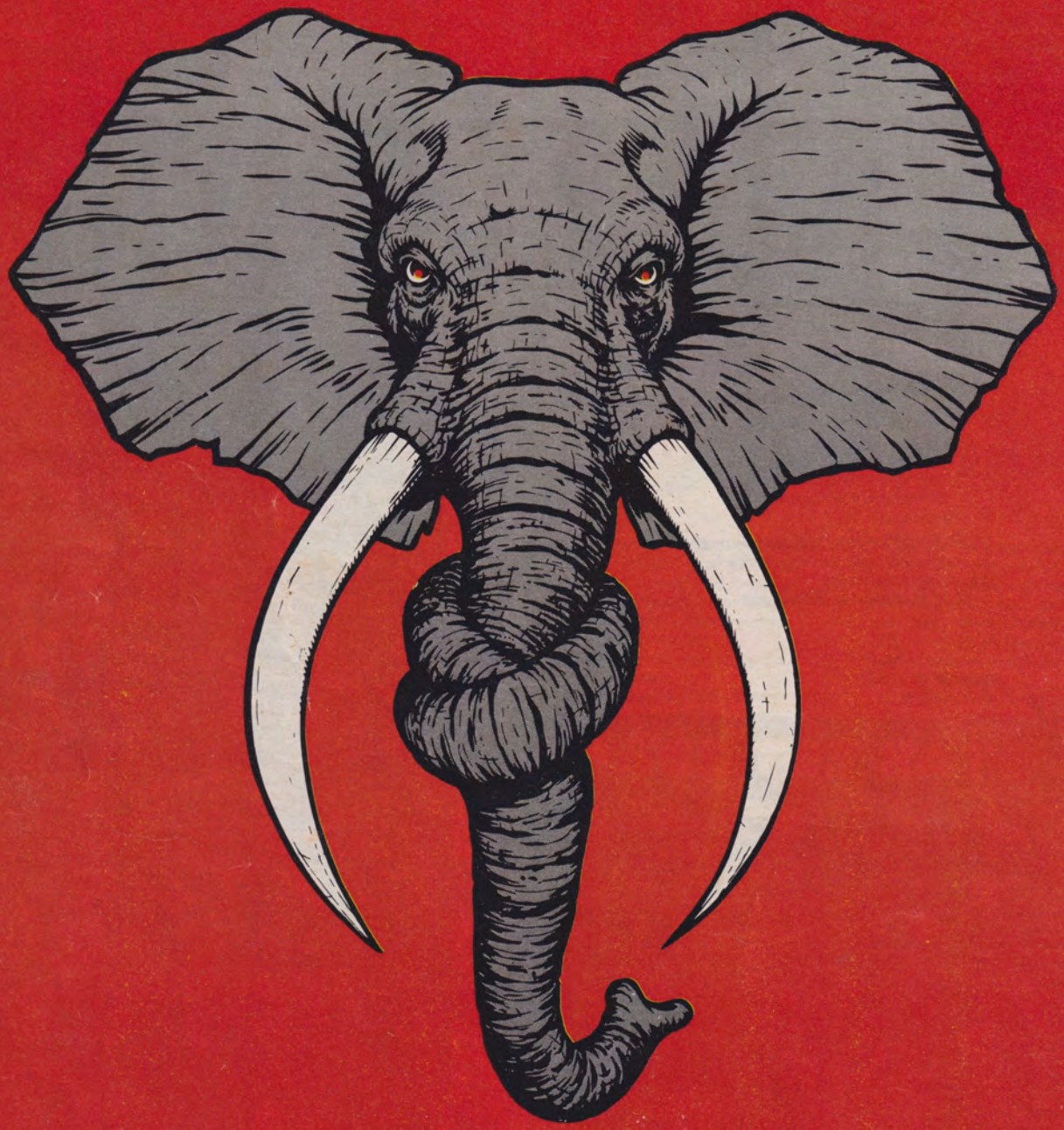
I AM pleading for a photo of a Music God who seems to have been forgotten. Yes, I'm talking about Marc Bolan (RIP) the man who gave everything and didn't get a whole lot in return. I know all you 'eadbangers have a soft spot for Marc and his excellent music, so please Kerrang!, for all the thousands of Bolan fans everywhere, can we have a photo of a long lost idol?
Ray, the Cosmic Angel.



MARC BOLAN: a long lost idol


KISS
KILLERS
The new album includes remixed versions of these KISS killers.
LOVE GUN · SHOUT IT OUT LOUD · SURE KNOW SOMETHING
DETROIT ROCK CITY · I WAS MADE FOR LOVING YOU ·
COLD GIN · GOD OF THUNDER · and ROCK & ROLL ALL NITE
(live version). plus these new tracks I'M A LEGEND TONIGHT
DOWN ON MY KNEES · NOWHERE TO RUN · and PARTNERS IN CRIME
phonogram
LP CANL 1
TAPE CANLC 1

JON LORD



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